

## NOVELTY HISSED AT OPENING OF STOKOWSKI SERIES

Schönberg's Atonal Variations Evoke Hostility When Played by Philadelphia Orchestra in New York—Conductor Replies with Mild Rebuke

BY OSCAR THOMPSON

CARNEGIE HALL was stirred to the tribute of hisses for a thorough-going example of "The Music of the Present" when the Philadelphia Orchestra, with Leopold Stokowski conducting, played the first of its ten New York concerts of the season the evening of Oct. 22. Mr. Stokowski's provocative novelty was the latest orchestral work of Arnold Schönberg, bearing the innocent title of Variations. It was preceded by the Schubert C Major Symphony and succeeded by the Overture to Wagner's "Meistersinger." All this music was played with the virtuosity and the distinctive tonal quality that have characterized this orchestra in the past under the Stokowski leadership, though the Schönberg work possessed in its unrelenting atonality much more that was stridulous than sensuous or sumptuous.

Orchestra and conductor were greeted with the fervor that has come to be taken for granted at concerts of the Philadelphians in New York. In the Schubert and Wagner numbers opportunity was afforded Mr. Stokowski to make the most of the glowing sonorities of the ensemble. There was room for disagreement as to some details, particularly as to accentuation in the first movement of the symphony, the treatment of the scherzo and the particular excisions made, but there was no gainsaying the sweep and elan, the warmth and the magnetic appeal of this performance.

The Wagner Overture, also beautifully played, lost some of its effectiveness by reason of the commotion over the Schönberg opus, involving a platform speech by Mr. Stokowski, who, in the course of a mild rebuke, served notice of his intention to continue to play extreme music, and asked those who hissed because they did not want to hear this music to "stand aside," so that others on a long waiting list, who did want to hear it, would not be denied.

"You have that right to make such noises," he said. "We, on our part, have the right to play the things in which we believe." He said that he had heard hissing before, inside concert halls, and similar noises, outside in nature. He followed this with a plea for American audiences to be broadminded toward the newer music.

The Schönberg novelty, which was made a *casus belli* when it was first played under the leadership of Wilhelm

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## Composer and Librettist



Clarence Loomis, Composer of the Opera "Yolanda of Cyprus," Which Had Its World Premiere in Chicago



Cale Young Rice, American Poet, Who Furnished the Libretto of Sixteenth Century Romance and Tragedy

## AMERICAN OPERA GIVES "YOLANDA" WORLD PREMIERE

Enthusiasm Greeted First Performance in Chicago of Work by Clarence Loomis—Isaac Van Grove Conducts Effective Presentation of New Work

CHICAGO, Oct. 21.—Justifying its title with a wide and generous gesture, the American Opera Company gave the world premiere of "Yolanda of Cyprus," an opera in three acts, with music by Clarence Loomis of Chicago, and text by Cale Young Rice, of Louisville, Ky., on Wednesday evening, Oct. 9, in the Majestic Theatre. A very large and distinguished audience gathered for the event, and was sufficiently moved by enthusiasm to recall the authors, the conductor, Isaac Van Grove, and the principals many times at the conclusion of the second act.

Only speechmaking was wanting to make the occasion a truly festive one, but no one concerned seemed to have the courage to break the ice, although the audience was obviously in a mood of celebration. Subsequent performances given on Oct. 12, 14 and 19 were likewise well patronized and generously applauded.

On the whole, the Loomis-Rice effort seems to be the best American opera to have reached these inland shores. It enjoyed a detailed and artful stage production at the hands of Vladimir Rosing, and benefited enormously from the scenery and costumes elaborated by Robert Edmond Jones, which were of a suggestive beauty seldom encountered on the opera stage. On the musical side both Mr. Van Grove and the singers had labored with care and discrimination until one felt that whatever defects the work revealed were inherent, not those of direction or performance.

The scene of "Yolanda" is laid on the island of Cyprus, during the Saracen wars of the sixteenth century. Unlike most operas of domestic manufacture, this work cannot be charged with lack of action. In fact, it is the immediacy with which the plot gets under way, before any attempt has been made to establish the relationship of the characters, that makes it difficult to understand at first hearing, in spite of the use of the vernacular.

Following a brief orchestral prelude, Berengere, wife of Renier Lusignan, King of Cyprus, is discovered in the garden arranging the signal for a rendezvous with her lover, Camarin, a baron of Paphos. They are overheard by Yolanda, the ward of Berengere and Renier, and her lady-in-waiting, the Venetian Vittia Pisani, who, however, do not make themselves known to the lovers. Yolanda's first thought is to shield her foster mother, and she demands of Vittia the price of her silence. It then appears that Yolanda

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## Sonneck Memorial Fund of \$10,000 Created by Beethoven Association

Library of Congress to Administer Gift for Advancement of Musicology—Harold Bauer Makes Presentation of Check to Dr. Herbert Putnam, on Birthday of Late Music Editor

THE Beethoven Association of New York City, known for its high musical pursuits and philanthropic aims, in order to honor and perpetuate the memory of Oscar G. Sonneck, its late secretary and historian, has presented to the Library of Congress in Washington the sum of \$10,000 to be designated as the "Sonneck Memorial Fund."

The fund, like all similar donations, will be administered by the Library of Congress Trust Fund Board, of which the Secretary of the Treasury, Andrew W. Mellon, is chairman. The income from the fund will be devoted to the aid and advancement of musicology, by offering, through the Music Division in the Library, annual prizes or stipends for original contributions to musical research and scholarship, in the historical, aesthetic or critical field.

The presentation of the check by Harold Bauer, president of the Beethoven Association, to Dr. Herbert Putnam, Librarian of Congress, took place on Oct. 6, the birthday of Mr. Sonneck, who died in New York on Oct. 30, 1928, at the age of fifty-five.

Mr. Sonneck was the first Chief of the Music Division; he was appointed in 1902 and served until 1917, when he resigned to become an executive in the music publishing house of G. Schirmer, Inc. His prodigious labors laid the foundations and assured the me-

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## Glenn M. Tindall to Manage Hollywood Bowl

LOS ANGELES, CAL., Oct. 20.—Glenn M. Tindall, for three years supervisor in the Los Angeles City department of playgrounds and recreation, has been appointed manager of Hollywood Bowl, succeeding Raymond Brite, who was recently the manager.

Mr. Tindall has had experience in both the musical and business fields. He is a graduate of Northwestern University and has done post-graduate work at Columbia. He has been especially active in the organization of choral groups in the city and holds offices in many city and state musical organizations.

Mrs. Leiland Atherton Irish, general chairman of Bowl committees, left this week for New York and other Eastern cities and will combine a pleasure trip with business on behalf of next year's season.

H. D. C.



## STRAVINSKY "SACRE" TO BE STAGED HERE

### League of Composers Plans Imposing Program of Novelties

The most ambitious program of stage productions, concerts, lectures and magazine publication yet undertaken by the League of Composers is announced for the coming season. For the presentation of two premières to be conducted by Leopold Stokowski at the Metropolitan Opera House, April 22, the League this year unites with the Philadelphia Orchestra in a joint production. One of the works to be so introduced is Stravinsky's "Sacre du Printemps," well known in stage form abroad, but heard here only in concert form. Schoenberg's music drama "Die Glückliche Hand" is under consideration for the second part of this program. The double bill will be repeated as a regular program in the series given by the Philadelphia Orchestra.

Nicholas Roerich, to whom the "Sacre" is dedicated, will design the settings and costumes. Messrs. Stokowski and Stravinsky consulted this summer over a new *mise-en-scène* for the coming production.

The first event in the League of Composers' season will be a concert for chamber orchestra, at Town Hall, on the evening of Dec. 18. The program includes Alfredo Casella's Serenade, Louis Gruenberg's "Daniel Jazz," which was successfully introduced by the League a few seasons ago, the world première of Eugène Goossens' Concertino, Paul Hindemith's new Concerto for organ and orchestra, given its première at Mrs. Elizabeth Coolidge's festival in Washington this month, a new work by Serge Prokofiev and Anton von Webern's Symphony, written at the order of the League and presented for the world première at this concert.

Two of the composers on this program will conduct their own works—Messrs. Goossens and Gruenberg; Alexander Smallens, assistant conductor of the Philadelphia Orchestra and conductor of the Philadelphia Civic Opera, will conduct the four works which comprise the rest of the program.

A new experiment will be launched by the League this season, in the form of four Sunday afternoon recitals, with the intention of introducing informally works of American and European composers. It is planned to do away with the routine of large public functions, the chief purpose being to bring together composers, musicians and music lovers who want to hear new music, or a lecture on some current musical or stage problem and to conduct a general discussion afterwards.

The League's magazine, *Modern Music*, will also branch out into new fields this season, publishing serially chapters from several important new books on music, and undertaking a more extensive review of international development than in the past.

### Boston People's Symphony Reorganized

BOSTON, Oct. 19—The People's Symphony Orchestra has been reorganized under the direction of Thomas H. Finigan, president of the Boston Musicians' Protective Association. The management has been placed in the hands of a committee consisting of A. M. Gardner and A. P. Ripley.

### Matinee Musicale Devotes Season to American Works

The New York Matinee Musicale, Rosalie Heller Klein, president, has announced the provisional schedule for this season. It comprises concerts by the junior and juvenile sections on Nov. 23 and March 17, a concert and tea at the Hotel Ambassador on Sunday afternoon, Dec. 8, with the first performance of Frank Patterson's miniature opera, "A Little Child at Play"; a holiday party at the Barbizon, Jan. 4; a Steinway Hall concert, Jan. 27; a concert and tea at the Ambassador, Feb. 23; another, March 30, with the first performance here of Charles Wakefield Cadman's cantata, "Father of Waters," and a spring luncheon and card party, April 21. The season is dedicated to the presentation of American works.

### Hofmann to Open Yale Music Course

NEW HAVEN, CONN., Oct. 21.—The School of Music of Yale University announces its concert course for the season, beginning with the appearance of Josef Hofmann on Nov. 12. Others will be Roland Hayes, Nov. 21; Elisabeth Rethberg, Jan. 17, and Mischa Elman, Feb. 11. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will close the season on March 5.

### National Music League Artists Busy

The National Music League announces many dates for its artists in recital and as soloist with leading orchestras. Among the active artists are Isabelle Yalkovsky, pianist; Sadah Shuchari, violinist; Mina Hager, mezzo-soprano; Giuseppe Martino-Rossi, and Pescha Kagan, Henriette Schumann and Margaret Hamilton, pianists.

### Chas. H. Ditson & Co. Changes Name

On and after Oct. 1, 1929, it is announced, the business heretofore conducted by Chas. H. Ditson & Co. will be continued under the name of Oliver Ditson Company, Inc., at 8-12 East Thirty-fourth Street, New York City.

### Charles N. Drake Joins Copley Staff

Charles N. Drake, for many years associated with the Wolfsohn Bureau, and more recently personal representative for Jascha Heifetz, has joined the staff of the concert management of Richard Copley. Mr. Drake will give his attention to the matter of sound films.

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The Late Oscar G. Sonneck, Former Secretary of the Beethoven Association

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thodical development of the remarkable music collection in our National Library, and his indispensable bibliographies spread among scholars and musicians here and abroad the renown of his achievement. Mr. Sonneck's interest in the growth of the collection did not cease with his separation from the library service, nor did his active and generous help end with his untimely death. In his last will and testament he bequeathed to the Music Division the sum of \$5000 for the purchase of an original manuscript by one of the great masters of classical music.

### E. C. Mills Resigns from Committee of Society of Composers

E. C. Mills, chairman of the administrative committee of the American Society of Composers, Authors and Publishers, announced in a letter dated Oct. 11, sent to all members of the society, that he had resigned his position and that his resignation had been accepted by the board of directors. Mr. Mills will assume a position of importance in the music publishing field, according to his letter, details of which were not stated.

## Débuts for First Week of Chicago Opera

CHICAGO, Oct. 21.—The first week's repertoire of the Chicago Civic Opera, opening Nov. 4, will bring to hearing one novelty, Mascagni's "Iris," and a revival of Wagner's "Tristan und Isolde."

The opening performance will be "Aida," with Rosa Raisa, Cyrena Van Gordon, Charles Marshall and Polacco conducting. One hour of this performance will be broadcast by the National Broadcasting Company. The regular weekly broadcast will thereafter occur on Saturday nights.

The second presentation will be Mascagni's "Iris," never before produced by the Civic Opera. Polacco will conduct, and the cast will include Edith Mason, Antonio Cortis, Giacomo Rimini, and Virgilio Lazzari. "Traviata" will be the third bill, marking Claudio Muzio's first appearance with the company in two seasons. Charles

Hackett and Richard Bonelli will complete the cast, Roberto Moranzoni conducting. René Maison will make his first appearance in "Romeo and Juliet." Emil Cooper, conductor, also will make his début at this performance.

The first German offering is scheduled for Saturday matinée, Nov. 9, when "Tristan und Isolde" will be presented, with Theodore Strack, tenor, and Egon Pollak, conductor, making their débuts with the Civic Opera forces. The Isolde will be sung by Frida Leider, the Brangaene by Maria Olszewska.

"Il Trovatore" next, with Muzio, Cortis, Rimini and Lazzari, and Mr. Cooper conducting, and "Norma," with Raisa, Coe Glade, Charles Marshall and Chase Baromeo, conclude the weekly schedule. A. G.

## NOTED GUESTS FOR ST. LOUIS JUBILEE

### Conductors and Soloists for Orchestra's Anniversary Year Announced

ST. LOUIS, Mo., Oct. 21.—Music patrons of this city are rejoicing over complete announcement of plans and programs of the Symphony Orchestra in commemoration of its Golden Jubilee, commemorating fifty years of continuous concerts. Following the custom of the last two seasons, there will be four guest conductors, Bernadino Molinari, Eugene Goossens, Fernandez Arbos (all re-engaged from last season), and Georg Szell, who recently resumed his new duties as Director of Music for the City of Prague. Each conductor will present a variety of old and modern works, including a large number of first performances.

As usual, there will be eighteen pairs of regular subscription concerts on Friday afternoons and Saturday nights starting Nov. 1 and 2, and the customary number of popular concerts on Sunday afternoons, besides five children's concerts sponsored by the Board of Education and given in the high schools, and five sponsored by the Symphony for private and parochial schools.

Manager William E. Walter has enlisted an imposing array of soloists, including the pianists, Rudolph Ganz, Vladimir Horowitz, Alfred Cortot, Georg Szell and Rudolph Reuter; the singers, Florence Austral, Mary Molinari and Kathryn Meisle; violinists, Yelley D'Aranyi; Mischa Elman and Nathan Milstein; the viola virtuoso, Louis Bailly, and Alexander Thiede, concertmaster, and Max Steindel, solo 'cellist of the orchestra, who will play the Brahms double concerto.

Georg Szell will appear in the dual rôle of conductor and soloist. Rudolph Ganz, former conductor of the orchestra, will play Rachmaninoff's Second Concerto on an all-Russian program under Senor Arbos' baton. The present program list contains fourteen first-time numbers and there will be some additions to this.

### Concert Course Begins

The second concert of the Principia Concert and Lecture Course, which began with the recital of John Charles Thomas, baritone, on Oct. 11, will be that of the Aguilar Lute Quartet on Nov. 22. Vladimir Horowitz will make his St. Louis recital debut on Jan. 24. Sigrd Onegin, J. Rosamond Johnson and Taylor Gordon will give the two remaining concerts of the series.

The Symphony Orchestra management has announced that Dorothy Gaynor Blake, daughter of the late Jessie L. Gaynor, esteemed pioneer worker in musical appreciation, and nationally known as a composer of musical works for children, has been engaged to take charge of the educational work of the Symphony Orchestra in connection with the students' concerts during its fiftieth season. Mrs. Blake has written textbooks of charm which have been widely used among teachers of children. In her work for the symphony, she will prepare the advance study bulletins for the student concerts and will lecture on these before the concerts are given. She is taking the place of Mrs. Agnes Moore Fryberger, who has been given a leave of absence to study in Europe for a year.

SUSAN L. COST



# "Manon Lescaut" to Open Forty-fifth Season at Metropolitan



New Artists Who Will Join the Metropolitan Forces for Its Forty-fifth Season: 1, Santa Biondo, Soprano; 2, Gladys Swarthout, Mezzo-Soprano; 3, Tancredi Pasero, Bass; 4, Elisabeth Ohms, Soprano; 5, Augusta Oltrabella, Soprano; 6, Eleanor La Mance, Mezzo-Soprano; 7, Alfredo Gandolfi, Baritone; 8, Edward Ransome, Tenor; 9, Antonin Trantoul, Tenor

WHEN the Metropolitan Opera House opens its doors on Oct. 28 for its forty-fifth season, Puccini's "Manon Lescaut" will be the work heard, with Lucrezia Bori and Beniamino Gigli in the leading roles, and Eleanor La Mance, mezzo-soprano, and Alfredo Gandolfi, baritone, newcomers this season, making their debuts. Others in the cast will be Messrs. De Luca, Ludikar, Tedesco and Bada. Tullio Serafin will conduct.

The Wednesday opera will be "Meistersinger" with Greta Stückgold, Henriette Wakefield, Rudolf Laubenthal and Clarence Whitehill in the four major roles, and Messrs. Schützendorff, Mayr and Meader. Josef Rosenstock, the new Austrian conductor, will make his first appearance at this performance. Thursday, "Aida" will be sung with Elisabeth Rethberg in the name-part, and Mmes. Matzenauer and Ryan and Messrs. Lauri-Volpi, Basiola, Pinza and Macpherson. Mr. Serafin will conduct.

Rosa Ponselle will make her first appearance of the season in "Norma" on Friday night with Mmes. Telva and Egner and Messrs. Jagel, Pasero and Paltrinieri. Mr. Pasero will make his debut as Oroveso. Mr. Serafin will conduct.

At the Saturday matinee, Maria Jeritza will make her re-entry as Minnie in Puccini's "Girl of the Golden West," a role which she has never

before sung in America. The work has been out of the Metropolitan's repertoire for more than a decade. Also in the cast will be Pearl Besuner and Messrs. Martinelli, Tibbett, Pasero, Tedesco and Bada. Mr. Bellezza will conduct. The popular-priced Saturday night opera will be "Mignon" with Miss Bori in the name-part, and Mmes. Sabanieeva and Dalossy, and Messrs. Gigli, Rothier, Bada, Wolfe, D'Angelo and Mayr. Mr. Hasselmanns will conduct.

Eleanor La Mance, mezzo-soprano, who will be heard on the opening night, is a native of Jacksonville, Fla. She made her debut at Turin two years ago and has since sung widely in Italian opera houses. Alfredo Gandolfi, baritone, also in the first cast, has sung for some years in America in the Gallo and De Feo companies. Tancredi Pasero, the Oroveso of the "Norma" cast, is well known in South America and Italy. This will be his first appearance in North America.

Of the other newcomers, Gladys Swarthout and Edward Ransome are Americans. Miss Swarthout has been a member of the Chicago and Ravinia Opera Companies. Mr. Ransome is a native of Canada and has sung widely in Italy under the name of Ransoni.

Santa Biondo was born in Palermo but brought to this country as a small child. She has lived principally in New Haven. Elisabeth Ohms is popu-

lar in Wagnerian and other dramatic roles at Dresden, Munich and Covent Garden. She is a native of Holland. Augusta Oltrabella, lyric soprano, comes from La Scala. Antonin Trantoul was born in Toulouse and is one of the most prominent French tenors of the day, having sung at the Paris Opéra and the Opéra-Comique.

## OVATION FOR ITURBI IN PHILADELPHIA

PHILADELPHIA, Oct. 21.—Jose Iturbi, Spanish pianist, whose coming to this country has been heralded by the plaudits of a large part of Europe, has borne out the encomiums that have preceded his arrival. In his American debut with the Philadelphia Orchestra under Stokowski at the Academy of Music on Oct. 11, 12 and 14, Senor Iturbi made his first bow and smiled his genial acceptance of the tributes of the delighted audience.

He had interpreted the ever-lovely Beethoven Concerto in G with the most winning romanticism, never overdone or in the least sentimentalized, but lustrous with charm, supported by an apparently effortless technique and a liquid tone, suggesting Pachman.

Iturbi is a notable addition to the

ranks of pianists. He has a self-effacing style that permits, above all, the piano to be eloquent. His success here was emphatic and deserved.

In contrast to the ovation tendered Iturbi, several score of auditors left the hall during the first presentation here of Prokofiev's Symphony No. 2.

Of the two movements, "Allegro ben articolato" and "Theme with Variations," the first is the most comprehensible on an initial hearing.

The variations produce certain of the trials of that form. Some are touched with poetry and even romantic implications, but there are passages of brutal transition which can inspire uneasiness.

This is precisely what they did arouse when the partial exodus set in. Had the skeptics waited, they would have been rewarded with a climactic development of much beauty. Mr. Stokowski, for once, was not provoked to utterance.

He offered at the beginning of the program a gossamer-like reading of the "Marriage of Figaro" Overture. Then came the Bach Choral Prelude "Wir glauben all' an einem Gott," in which a new prodigy of tone, a fullness and depth in the bass glorified the last measures. It was the use of the Theremin-phone, an electrical tonal device, which had accomplished the effect.

H. T. CRAVEN



# Bach's Titanic Art of Fugue in New Orchestral Guise a Dazing Experience at National Festival

New Hindemith Organ Concerto Introduced at Library of Congress—Bloch Sonata Superbly Played—Negro Songs and Semi-Jazz Numbers Vary Programs

By A. Walter Kramer

WASHINGTON, D. C., Oct. 9.—“Is all the world a fugue?” Half a dozen persons have asked me that question in the last not-more-than-that-many minutes. And I am not so sure that the question is not the most natural one. For I have just come from the final concert of the Library of Congress Festival; I have just listened to one hour and forty minutes of Bach's “The Art of Fugue (Die Kunst der Fuge).” So has Mrs. Herbert Hoover, who



Carl Engel, This Year's Festival Host

graced the festival for the second time, when she arrived this evening with her official party. I wonder what her thoughts were when she listened to 100 minutes of fugues. She will probably not be the most inveterate attendant of these festivals in future. And I can readily forgive her if she grants her presence to things more endurable than “The Art of the Fugue.”

We are dazed. From 9.20 o'clock this evening until one minute before eleven we have listened without interruption to nineteen fugues, played for us by a chamber orchestra of expert players from the Philadelphia Orchestra under Mr. Stokowski's baton assisted by Lynnwood Farnam, organist, and Lewis Richards and Frank Bibb at the harpsichords. Not one of the aforesaid nineteen fugues are short. Quite the contrary.

“The Art of Fugue,” one of the great Johann Sebastian's last works, is, of course, not orchestral by birth. It is for manuals and pedals. A young German musician, Wolfgang Graeser, amused himself by orchestrating it and then quitted this vale of tears by his own hand. No one has explained whether he considered his lifework accomplished, or whether it was his displeasure with his orchestral investiture of Bach's fugal utterances that made him take his life.

Only this is certain. The instrumentation for various departments of the orchestra is excellent in the main and shows a fine understanding of Bach and of orchestral writing. Herr Graeser, by the way, was but twenty-two. Mr. Stokowski used to be organist at St. Bartholomew's Church in New York. He has thus had a lot more to do with fugues than have most orchestral conductors. He has also had much to do with Bach, having made a fine reputation in this field with his own orchestral versions of the master. He was, doubtless, in-



Marion Kerby and John J. Niles, Who Were Heard in Negro and Kentucky Mountain Songs

tensely interested in this hundred minutes of fugues and he conducted it all *con amore*. Only the ending of the work in the brasses, an intended anticlimax, to be sure, was disappointing in performance.

## New Hindemith Concerto

This preachment, which would have its place at a convention of the American Contrapuntists Association or the National Association of Polyphonic Musicians, was preceded by a first performance in America of Hindemith's Concerto, Op. 46, No. 2, for organ and chamber orchestra (without violins and violas, if you please!) Mr. Farnam played the organ part superbly, with just that fluency that charms and Mr. Stokowski's players did their share nobly. There is a delightful Bach-like quality in the opening subject (some thought it more like Vivaldi) and the slow movement has a mood not unsympathetically revealed. But when all is said and done this is tiresome music. Herr Hindemith convinces us more and more with the hearing of each new work from his much too facile pen that he is the Max Reger of our day, but he is a far less skillful a contrapuntist than was that much vaunted German of the turn of the century.

This morning at 11.15 Jacques Gordon and Harold Bauer united in achieving one of the two unequivocal successes of the festival. They played Ernest Bloch's Sonata, and the audience cheered them for it. Into this performance these two musicians put that enthusiastic conviction which burns to a white flame and thus communicates to the hearer something which he only receives on rare occasions. Mr. Bauer made the piano part more vivid than any pianist we have heard in it. Mr. Gordon proclaimed the taxing violin part, unviolistic in the extreme in many a passage, as a flaming, heroic utterance. His tone was magnificent and he tossed off the technical problems with ease.

Mr. Bauer assisted by Mr. Gordon's String Quartet (the Messrs. Hancock, Evans and Wagner) closed this program with the Quintet in A Flat, Op. 48 by Emerson Whithorne, a distinguished reading of a fine work, one which I find improves on second hear-

ing and stands high in its composer's list. It had an excellent reception though the audience was tired by an overlong program.

Between these two works that lovely bouquet of songs by Gabriel Fauré to Verlaine's “La bonne Chanson” was most inadequately sung by a young man named Gabriel Leonoff. Mr. Bauer played the piano part in this cycle. I thought of a day during wartime when Fritz Kreisler presided at the piano for Reinhold von Warlich (it was de Warlich then!) and we all listened to. . . Themes do not only recur in symphonies.

## Two That Were Outstanding

I have spoken of “two unequivocal successes.” One was the Bauer-Gordon performance of the Bloch, the other was Marion Kerby yesterday morning assisted by John J. Niles. They sang what they style “Negro Exaltations.” I do not find these “exaltations” very different from spirituals. Nor does any one else, for the matter of that. There were two groups of these and one group of “Kentucky Mountain Songs,” all of which Mr. Niles has collected and arranged.

Of the exaltations “Jus' like a tree” was pure Moody and Sankey, indicating once more how much the Negro took from his white Methodist masters, a tune so undistinguished as to be negligible in art value. The others were of varying worth, presented some as solos by Miss Kerby, others in sort of a free duet form, Mr. Niles contributing from time to time vocal sounds which can only be described as sounding like half way between the speech of an excited colored preacher and an E flat clarinet! He delivered his part from his seat at the piano. His harmonizations of these tunes is conventional and thoroughly European, notably “Jesus Walked” with its Tschaiikovskyan treatment, to my mind entirely unsuited to the attractive melody.



Jacques Gordon, Who Triumphed in the Bloch Sonata with Harold Bauer



Harold Bauer, Pianist, Who Was a Prominent Figure in the Festival Concerts

Miss Kerby and Mr. Niles had a thunderous reception. I am one of those who admire tremendously the folk-song of the Afro-American. But it must be delivered with something of the religious fervor that the Negro brings to his religious song. This I did not find, and despite Mr. Niles's facial grimaces, which he cleverly contrives to make the picture seem authentic, there was a lightness of conception in the presentation that jarred. It savored of vaudeville.

## Reflecting the Contemporaneous

Carl Engel, anxious no doubt to reflect the contemporary American musical scene for Mrs. Coolidge's festival guests, most of whom are not twisters of the radio dial or night club patrons, gave us as the second half Nat Shilkret and his radio orchestra, a salon jazz combination, in Mr. Shilkret's own paraphrase on some Negro spirituals, his brilliant version of Mr. Handy's superb “St. Louis Blues” and pieces by Rube Bloom of “Soliloquy” fame and Thomas Griselle. There was a novelty in a new work by Werner Janssen, curiously titled “Obsequies of a Saxophone, or The American Mercury.” It is scored for six wind instruments and percussion and is a delicious, sarcastically witty piece of writing, which is best enjoyed listened to without reference to its label. It is much more interesting than *The American Mercury*. Mr. Shilkret's orchestra, under his very *rubato* leadership, played with that precision and attention to dynamics that put to shame larger and more highbrow instrumental units.

And as a sharp contrast we listened yesterday afternoon to the Roth Quartet playing Bruckner's Quintet in F, assisted by that admirable viola player, Egon Kornstein; Brahms' Sextet, Op. 18, in which an equally admirable 'cellist, Victor de Gomez, played the other 'cello part. These were scarcely works in which to judge the Roth Quartet. I had not heard them before. But in between the Bruckner and Brahms they played the Wolf “Italian Serenade,” and though I have had a more vivid panorama pictured for me by other players, their interpretation of it was charming, save for a slip or two attributable to the impatience of their 'cellist.

Another festival has passed into history this evening. The prize work again aroused no intense feelings and was found to be, as I wrote in the last issue of this journal, far from a heavy-

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# ART AND SCIENCE COMBINE TO MAKE NEW HOME OF CHICAGO CIVIC OPERA A MARVEL OF INGENUITY

**New Building to Be Formally Dedicated Monday, Nov. 4—Unsurpassed Facilities for Presentation of Finest Type of Grand Opera—Seating Capacity Totals 3471—"Golden Crescent" Houses 31 Boxes—Ornamental Curtain Picturing Types from Well Known Operas a Feature—Lavish Decorations Afford Effective Background—Movable Stage Provides Last Word in Mechanical Conveniences and Effects**

SOMETHING more than three years ago the Board of Trustees of the Chicago Civic Opera Company resolved upon the construction of a new temple of opera and art which would properly house the celebrated company which had become a civic institution in fact as well as in name.

Popular support of opera in Chicago had passed the experimental stage; it was an ever-increasing guarantee of permanence for the enterprise. Careful administration of the company's affairs, in the hands of men as shrewd and far-sighted in business as they were eager and zealous for art, had established the opera firmly upon a rock.

It was meet that such an organization should have a worthy seat of operations; one that would be in keeping with the high aspirations of civic pride and consciousness; one that would be worthy of the high achievements of art.

The venture was not undertaken with undue speed. Make haste slowly—provide in advance for all contingencies—was the watchword of those who had the matter in hand. But from the moment the decision to build was definitely made, the project moved forward steadily, inexorably; and on Monday night, Nov. 4, the architectural prodigy which for some time to come will be the home of the Chicago Opera will be dedicated to the public and to art.

Towering high above the Chicago River at Wacker Drive and Madison Street, a mammoth skyscraper provides a striking addition to the city's skyline. In this building of offices and studios, which will provide a constant source of revenue not to be scorned in view of the cost of opera production, is the new auditorium. The building was designed by the architectural firm of Graham, Anderson, Probst & White,

and the general construction contract was held by John Griffiths & Son Company.

The entrance to the Civic Opera

House is situated at the southeast corner of the building facing Wacker Drive at Madison Street. There is a colonnade of octagonal piers giving

protection from the weather along the entire east side of the building, a length of almost 400 feet. At the main entrance five large doorways are worked out in bronze and marble. The bronze work includes motifs built up of musical instruments and decorative features pertaining to the opera.

In the outer lobby, the patron will not be disturbed by the usual queue, as separate provision has been made for the box office. The ticket line will form on the north side and purchasers will enter the opera house lobby as they leave the ticket window. This outer lobby is treated in Roman travertine marble and has a vaulted ceiling in gold.

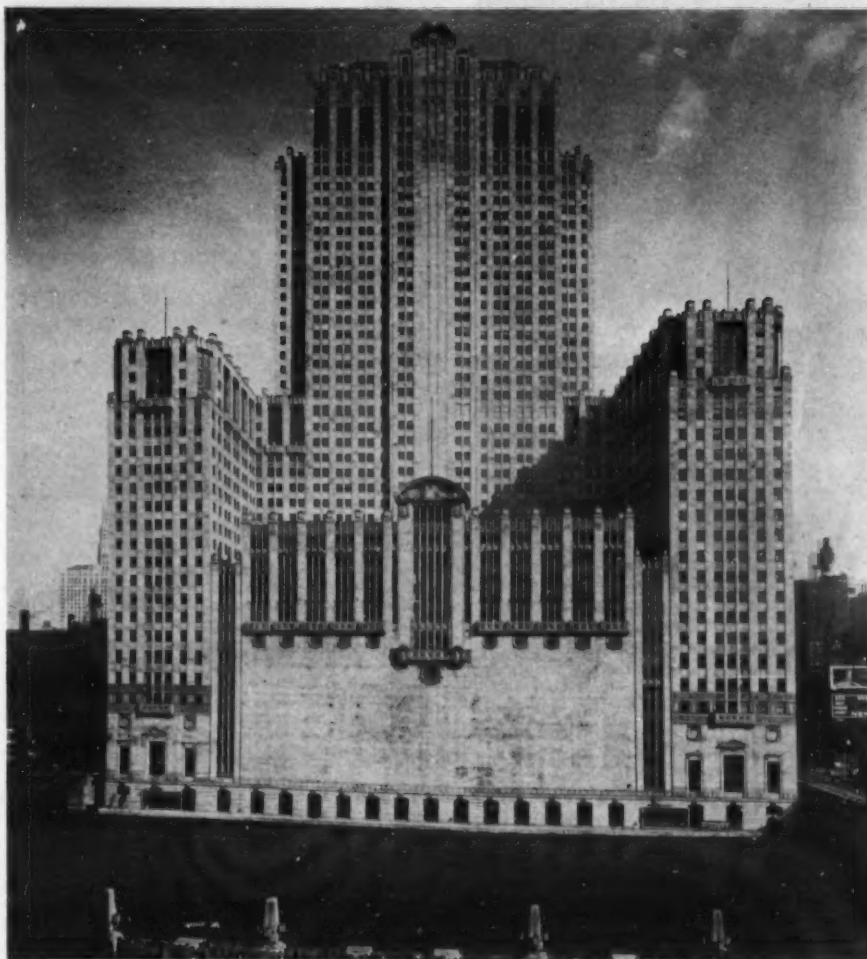
From the lobby, five bronze doors open into the grand foyer, flanked with double piers. Lighting fixtures in bronze and ground glass fill the entire room with a warm glow.

A thick-pile carpet covers the center of the marble floor and extends up the grand staircase which rises on either side permitting opera goers to look through the openings between the piers in their ascent to the box floor.

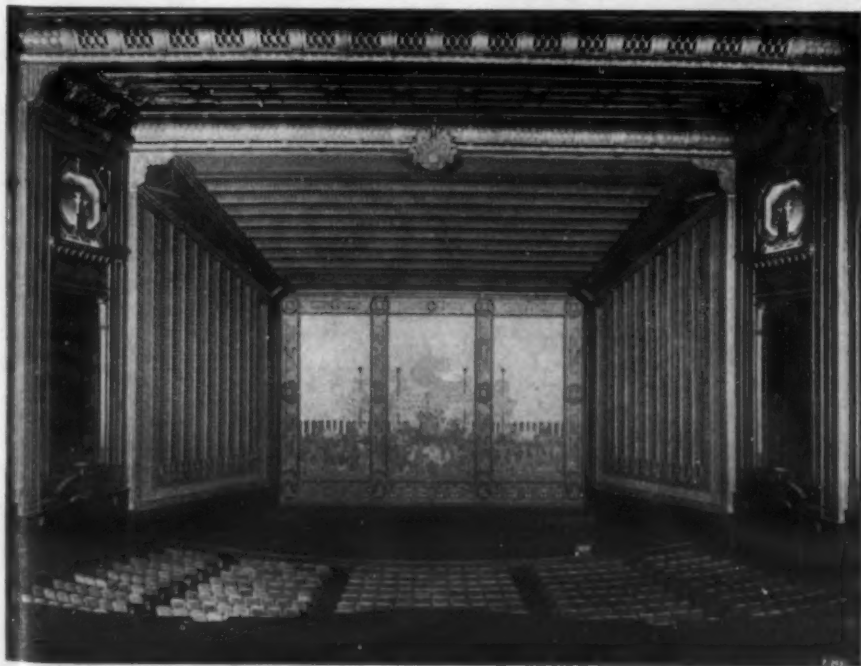
Entrance to the main auditorium is from a vestibule opening out of the grand foyer through six wide doors. Entrances to the boxes, dress circle, balcony and upper balcony are in corresponding positions on their respective floors and three large elevators will be in constant service.

The auditorium seats 3285 on the main floor and two balconies, and 186 in the 31 boxes, a total of 3471. The old Auditorium, home of Chicago's opera company for nearly twenty years, provided for 3248 patrons in orchestra and balconies, and 336 in boxes, a total of 3584.

The main floor of the new house was  
(Continued on page 38)



*The New Home of the Chicago Civic Opera, a Huge Skyscraper Facing the Chicago River, Forms a Monumental Addition to the City's Skyline*



*The Interior of the New Opera Auditorium Looking Toward the Stage*



*The "Golden Crescent"—Where the Boxholders Can See and Be Seen*



## Brilliant Premiere of "Yolanda of Cyprus"

Clarence Loomis Opera Presented for First Time Before Distinguished Audience in Chicago by American Opera Forces—Book by Cale Young Rice Tells Stirring Story of Sixteenth Century Romance—Scenery and Costumes Done by Robert Edmond Jones—Cast and Chorus Give Notable Performance.

(Continued from page 3)

is betrothed to Amaury, son of Berengere and Renier, and that Vittia, too, is in love with him. Vittia makes the most of her opportunity and asks as her price of secrecy that Yolanda renounce the love of Amaury. Yolanda agrees.

In the next scene, despite some twinges of conscience, Berengere waves the torch as a signal, à la Isolde, and Camarin appears in her chamber. Their exchange of affection is interrupted by Yolanda, who comes to warn them of the approach of the King. There is but one solution to the difficulty, and when Renier—a character compounded of Arkel's philosophy and Archibaldo's vengefulness—arrives, he is dismayed to find Yolanda in the arms of her mother's lover. But this state of affairs, too, involves a betrayal, and the straight-laced old king, believing Yolanda's protestations of love for the now very unhappy Camarin, demands that he marry her.

### A Superfluous Third Act

The several scenes following develop this situation. Amaury gives his ring of betrothal to Vittia, as she had planned. Berengere, in anguish over the trouble she has caused, is taken ill. But nothing happens to swerve the relentless old King from his purpose, and at length the wedding party enters the chapel, where Yolanda and Camarin are united in a loveless and unhappy union. But no sooner is the ceremony completed than Berengere's death is announced. It has come too late to release Yolanda from her difficulties, and she falls in a swoon at the news.

Here was the logical ending for a poetic, unresolved tragedy. But neither composer nor author seemed to realize the fact. Instead they proceeded to a totally superfluous, dramatically absurd third act. The first scene introduces some highly irrelevant and distasteful comedy on the part of two acolytes



Natalie Hall, Soprano, as Yolanda

making merry over the fact that the pope is dead and that the funeral-baked meats will give them an opportunity to break the canon concerning Friday's diet. In the last scene, within the church, Berengere lies on her bier, and the assembled multitude chants hymns for the dead, just as they do for the dead Fiora in "L'Amore dei Tre Re." (Lest our two references to this opera seem to imply imitation, Mr. Rice asserts that "Yolanda" was written 25 years before the Benelli piece.)

After enough of this sort of thing to give the composer an opportunity for some excellent choral writing, a disturbance is noted about the late departed, and Berengere revives long enough to confess her guilt and proclaim Yolanda's innocence. Having thus untangled the threads of the plot, Berengere obligingly returns to eternity, Amaury indulges in some sword play fatal to Camarin, and the lovers are reunited to sounds of rejoicing and thanksgiving.

The music penned by Mr. Loomis for this drama may perhaps best be classified as incidental music. While it may be taken as a shortcoming that it never dominates the action, on the other hand it is surely a virtue that it never interferes with it.

The spoken word is always Mr. Loomis' first consideration. To that end he has largely written recitative for the singers, almost never employing the long lyric phrase. It is expressive recitative, vocally grateful in some instances, in others badly written for the best purposes of enunciation. In fact, it must be recorded that the percentage of intelligibility was, in both performances heard by this reviewer, the lowest of any of the other operas sung by the Americans.

Since the singers were the same, some of this may justifiably be charged to the music of Mr. Loomis and to the poetic English of Mr. Rice. We understand that this was pointed out to Mr.

Rice in rehearsal, but that he declined to make any change in text.

In the treatment of voice parts, and in the reticence of the instrumentation, the score recalls "Pelleas and Melisande," although otherwise it is not at all according to the Debussyian formula. It is not music of striking individuality; neither is it music obviously derivative. In separate sections it is often of arresting beauty, yet as a whole it lacks the unity and continuity that compel the hearer's attention.

The thematic material—we could discover very little repetition or development of themes or motives—is not of sufficient boldness in contour to impressively outline the dramatic situation to the hearer. Yet, on the whole, it is skillful, interesting, by no means monotonous, and certainly of a character to lead us to expect better things from its composer. As has been said, the production was on a high level of excellence. Natalie Hall accomplished splendid things in the title role, and Charles Kullman, the company's new dramatic tenor, made a deep impression by his manly acting and sound, intelligible singing as Amaury. Edith Piper was perhaps a bit immature for the role of Berengere, and John Mon-



Charles Kullman, Tenor, as Amaury

crieff, although greatly gifted, might conceivably have been a little more patriarchal as the old king.

Clifford Newdall did well by the unsympathetic part of Camarin, and the same might be said of Harriet Eells, who sang Vittia. The others of a lengthy cast were Mark Daniels, Thomas Houston, Walter Burke, Geraldine Ayres, Doreen Davidson, Maria Matyas, Ruthadele Williamson, Helen Golden, Raymond O'Brien, William Scholtz, Frederick Roberts and John Gilbert.

The second offering of the American Opera Company, on Oct. 8, was "Madame Butterfly," a work that permits less striking innovations on the part of Director Rosing than some



John Moncrieff, Bass, as the King

other works of the repertoire, but that is nevertheless well suited to the ideals and capabilities of the youthful organization. Cecile Sherman was announced to sing the title role, but a sudden attack of laryngitis took her out of the cast, and her place was filled without rehearsal by Eunice Steen, a young Chicagoan, who had coached with Conductor Van Grove.

Miss Steen gave an excellent performance, with no allowances made for the exigencies of the situation. She was entirely at home in the acting of the part, and sang in a small yet true and expressive voice of pleasing quality. Charles Hedley was the Pinkerton, a manly interpretation, much better vocalized than in seasons past. Harriet Eells and Mark Daniels were adequate in the rôles of Suzuki and Sharpless.

### Other Operas Effectively Given

"The Marriage of Figaro," on Oct. 10 brought several new singers to their debuts, as well as a new conductor. The latter, Willard Rhodes, gave exceptional evidence of fitness for his profession, in a briskly moving and neatly managed reading of the score. Nancy McCord, comely of presence and charming of voice, was a delightful Suzanne, and Marion McAfee gave a capable account of the Countess, although the music does not lie too well for her lyric voice. Among the familiar members of the cast, Cecile Sherman was again an incomparable Cherubino, Howard Laramy a sprightly Figaro. The others, Mark Daniels, John Moncrieff, Frederick Roberts, Harriet Eells and Mary Stephan, contributed to a well coordinated and thoroughly enjoyable performance of the Mozart comedy, on the whole the best item in the Americans' repertoire.

"Carmen," on Oct. 11, was greeted by an audience of high school students, the entire house having been sold to the Board of Education, which in turn re-sold tickets to the students at reduced prices. Bettina Hall was the Spanish gypsy, a youthful figure of high spirits and impish deviltry, and a capable mistress of all the vocal problems of the score. Nancy McCord sang Micaela's music exquisitely, and Charles Hedley made of Don Jose an unusually sympathetic character. Escamillo fell to Willard Schindler, who acquitted himself commendably on the vocal side, and cut a swagger figure dramatically.

ALBERT GOLDBERG.



Edith Piper, Soprano, the Berengere





Dear MUSICAL AMERICA:

An incident flashed to me by one of my imps illustrates how careful artists have to be of their valuable violins, cellos, etc., if they happen to live in hotels. The scene is the Union Station in Washington on the first day of the recent Coolidge Chamber Music Festival. Adolfo Betti, the beloved former first violinist of the Flonzaley Quartet, had got off the train, just in from New York. He was carrying one of those double violin-cases. His name was not down to perform on any of the programs and musicians who were in the same chair-car with him were puzzled as to the violin case at his side. Still no one asked. But as they were leaving the station someone walked close to Mr. Betti (I think it was the editor of MUSICAL AMERICA, who has long been one of Mr. Betti's greatest admirers) and asked him: "Are you taking part in some work as a surprise, Mr. Betti?" To which the distinguished violinist replied: "No, but I cannot leave my violin in my hotel. So I have to bring it along."

To classify talent is after all quite a possible thing. Critics do it, day in and day out, and the public accepts their verdicts with equanimity. But what shall we do about genius? It has been a problem for ages. Genius is different. It defies explaining, it steps out, away from the standards, the yardsticks by which other things are measured. It stands by itself. It is self-sufficient.

The talent and genius situation comes up naturally on those rare occasions when one finds the word talent all too little to award as a possession to an outstanding performer one has heard. It came up last Sunday evening, when in the Mecca Auditorium at the first concert this season of Henry Hadley's new Manhattan Symphony Orchestra a little Italian boy, not quite nine years of age, stepped out on the big stage and played the Mendelssohn Concerto so enthrallingly as to arouse shouts of bravo from the entire audience after the first movement and after each succeeding movement. His name is Ruggiero Ricci and he is the most extraordinary violin prodigy since Menuhin appeared here in the winter of 1927-28. Ricci is smaller and younger. There is nothing to be accomplished in comparing these boys, who have perhaps little in common as players. They are to be sure both pupils of that excellent violinist, Louis

Persinger. And what credit they do reflect on him!

Little Ricci played with a musicality, a deftness, a charm that was enchanting. But most of all he revealed a violin tone such as we have not heard from any violinist but the great Kreisler. It is the tone that has an incandescent quality, a tone so beautiful as to cause a throb. Those who know what the Kreisler tone is will understand. Remember this little chap's name, Ruggiero Ricci. He has greatness in him at not quite nine years of age... his should be a glorious future. His tone is like no other violinist's, except that it recalls Kreisler's, because right in the middle of it there is a light, a luminous quality that will comfort and console the hearer and make the name of Ricci a great one in violin annals.

Who gave him his chance for an appearance with orchestra in New York? Henry Hadley, and he deserves much praise for doing so. Remember that it was an American conductor who was willing to open the door, to give the opportunity, and present this richly gifted boy. Bravo, Mr. Hadley, for doing so and also for the fine accompaniment.

Stokowski always seems to be at something or other. One wonders just why. One year it was rearranging the seating of the various choirs so as to have all the fiddles on one side. Another time it was a darkened stage with a glorious amber light over his own mop of amber hair. And my word, the amount of pother that created! He found he had gone one too far that time, I fancy, for he never tried it again. Now some say he is arranging his second violins in order of seniority and his firsts alphabetically. The reason for the difference is not clear. Perhaps he will serialize his cellos by the number of bicuspid each possesses and his violas in order of the distance of their birthplaces from Philadelphia. Who can tell? The main thing is to keep in the public eye. Did not Oliver Cromwell, foreshadowing Coué, perhaps, say that he who has ceased to be better has ceased to be good?

All real music lovers must be in perfect accord with the ruling of the Philharmonic-Symphony and the Philadelphia Orchestra of not permitting anyone to enter the hall after the beginning of a number. I had to listen more or less through a keyhole to an entire Haydn Symphony last winter because I was about two minutes late. I was annoyed—with myself. Mr. Stokowski is pressing matters still further and no one will be allowed in until the intermission, usually halfway down the program. While drastic, I still approve.

After all, punctuality may be a virtue or may be the thief of time. It has been called both. The fact remains, however, that those persons who have the habit of being on time, are on time no matter whether a concert begins at eight or nine. The tardy are always tardy, and there are just as many late comers at an eight forty-five o'clock concert as there used to be when they began at eight-fifteen.

As a matter of fact, the music makers are, for the most part, responsible. Not until Toscanini came to the Met did performances begin on the dot. A prima-donna's hairpin might hold things up for ten minutes. The newly organized Manhattan Symphony began its first concert at nine o'clock when

advertised to start at eight-thirty. I was told by an actor in the company of one of America's most popular stars (now gone into the movies) that he "held the curtain" one night for thirty minutes, while he scrambled eggs on a new electric stove in his dressing room.

If all shows of all kinds really did begin at the announced time, there would be little difficulty with late-comers.

It is distressing that Mrs. Lanier is no longer at the prow of the Friends of Music. Whatever criticism may have been leveled at her for methods which were, from time to time, somewhat imperious, there is no doubt that to her enthusiasm is due the persistence of this very valuable and very dignified organization.

Bets are in order as to whether Rosa Ponselle will have a train to her costumes when she sings Donna Anna. They are 102 to one. It is not necessary to state on which side the odds are.

The advertising columns of the New York dailies are carrying as I write, an advertisement of a recital by Ernest Hutcheson, "Violinist," and further state, "Steinway Piano Used." Now, we've heard of Jean de Reszke's beginning as a baritone and ending up as a tenor (though many hold that he was a baritone to his dying day); of Graveure, who gave a recital one week in Scranton, Pa., as a baritone and the next week as a tenor in New York; of Harold Bauer, who began as a violinist and then became one of the world's great pianists. BUT, a man who can give a violin recital on a Steinway piano is indeed a novelty, and the occasion one which those who are really interested in the truly modern phases of musical art cannot afford to miss!

By the way, who is the artist "Loudedekine," who is credited with a portrait of a stage-director in a contemporary journal? Is he any relation to Soudekine?

Spillville, Iowa, is celebrating the twenty-fifth anniversary of the death of Dvorak (somewhat tardily, as the Bohemian composer died in May) because it was in the little town on the Turkey River that the "New World" Symphony was conceived and partially composed, as well as other works. The New World-ness of this symphony has been held up to question by someone (I forget just whom), who said that the spirit of the symphony was less negroid than it was that of a homesick Czech. Certainly the much talked of "Swing-a-Low Sweet Chariot" has less of a negroid character than it has of something from vague Eastern Europe. Be that as it may, however, Spillville has put up a crude, appropriate monument on the banks of the river where Dvorak walked and dreamed and suffered with *Heimweh*.

Your picture of Del Puente in your last issue calls to mind early memories of hearing him sing the "Pagliacci" Prologue when that opera was a novelty. If memory serves, he was the first Tonio in this country. I served in the same outfit with his son "Joe" during the war and found him a charming and delightful companion. He was a pal of Vernon Williams, son of Evan Williams, one of America's favorite singers in his day. Joe bewailed the fact that his father died before the phonograph came to its fullness, so that he had no way of knowing how his father

sang, whereas Williams could always turn on his father's voice whenever he chose. Young del Puente, by the way, had a fine baritone voice in his own right, but he does not seem to be making use of it, professionally, at least.

An item in the paper about a retired music teacher who played the "Moonlight Sonata" from memory on his 100th birthday, recalls an incident in a nearby city. There was a lawyer's dinner and each man present had to tell the most interesting thing that had come to his notice in the past year. A well-known member of the bar said that he had gone to pay his respects to the widow of a prominent judge on her 103rd birthday. When he entered the drawing-room she was seated at the piano playing and singing. She ignored his presence and finished her song. Then, rising, she came to him with outstretched hands and said:

"I apologize, Blanchard, for not getting up when you came in, but I haven't thought of that song for seventy-five years and I just wanted to see if I could remember it!"

In my last communication I wrote you of a woman who complained to a judge because her singing husband did not perform for her. Now, it is a case of a wife of a trombone player who sued for divorce because her husband insisted on tromboning when she wanted to sleep. Doubtless her neighbors were one hundred per cent with her.

One can hardly blame her. But, after all, when and where do trombonists, and, worse, bass-tuba-ists practise? Is there some sound-proof fourth dimension into which they retire, or are there neighborhoods where folks don't mind this sort of din?

The pros and cons of American advertising methods cannot be argued here, but when a chain of restaurants invades the musical field for its advertising "copy" it enters our province. Childs' restaurants, always pretty well up and coming in the publicity line, recently used Bach's "Kaffee Kantate" to advertise their coffee, giving a picture of Bach at a clavichord writing down his score, while above it, in musical notation are three bars of one of the arias from the cantata with the words, "Coffee's far nicer than riches, sweeter than thousands of kisses."

Just how many patrons of Childs ever head of Bach or how many of those who know his name, know about the Coffee Cantata, is impossible to say. It is, however, a most interesting thing that a chain restaurant should use this type of publicity.

It was funny to read in your last issue that Germany is anxious to get rid of our young singers as soon as they are trained and ready for public appearance, that is, when they have ceased to be spenders of money and have become wage-earners. It's a natural reaction. Unfortunately, here in America we let pretty nearly any sort of singer, accompanist (especially accompanist), or fiddler come and take the caviar and *pâté-de-foie-gras* out of the mouths of our own multitudes of musical youngsters. The lure of the foreign is strong with us

Says your

*Mephisto*



## Los Angeles Opera Closes Most Successful Season in Its History

**Company Artistically Satisfying with Attendance Greater Than Ever Before—Singers and Conductors Share Honors of Appreciative Audiences**

LOS ANGELES, Oct. 15.—The Los Angeles Grand Opera Association had a gala opening with Verdi's "Aida" ushering in a fortnight of operatic performances. The Shrine Auditorium, with its seating capacity of 6500, was packed, presaging a brilliantly successful season.

To Elisabeth Rethberg in the title rôle went the chief honors, her singing after the second act being especially beautiful, and she was given a veritable ovation. Giacomo Lauri-Volpi made his local début as *Radames* and delivered himself of stentorian top tones that whetted the appetites of the gallery gods. Kathryn Meisle was the *Amonasro*. She revealed a voice of beautiful quality and her characterization was the best she has presented in this city. Hers is the regal bearing which the rôle demands.

Giuseppe Danise was heard as *Amonasro*, and other important parts were taken by Leon Rothier as *Ramsis*, Eugenio Sandrini as the *King*, Lodovico Oliviero and Valeria Post. Incidental dances were arranged by Serge Ou-

krainsky, with Eleanor Flaige leading the ballet. The opera was given a new investiture showing a trace of modern tendencies. Gaetano Merola, general director of the Los Angeles and San Francisco companies, conducted. The chorus sang better on succeeding evenings, although the staging was well planned and executed.

### Morgana Makes First Appearance

A double bill on the second evening brought forth Puccini's "Gianni Schicchi" and Donizetti's decrepit "L'Elisir d'Amore," introducing Nina Morgana as the first soprano in both works. Miss Morgana achieved a real success in her western operatic début, the purity of her voice and her finished style making a deep impression. Giuseppe De Luca made a rollicking success in the title rôle of the Puccini score, in which he had the excellent assistance of Gennaro Barra and Lenore Ivey.

The Donizetti work brought back Tito Schipa to the local operatic stage after two years' absence, and was a signal for his host of admirers to give him a royal welcome. His superlative singing of "Una furtiva lagrima" almost stopped the show. He and Miss Morgana proffered some of the most delectable singing that has been heard thus far. Others in the cast were Picco, Malatesta and Bianca Bruni.

The second opera of the evening presented Pietro Cimini at the conductor's desk and renewed the impression that

he is a leader of uncommon capabilities. Members of the cast and about a hundred others were guests of Mr. and Mrs. Cimini at their home after the opera.

### Rethberg Again Acclaimed

"Faust" was performed the third evening, with Rethberg, Lauri-Volpi, Rothier and Danise in the principal parts. Rethberg again sang with incredible beauty of tone and sense of style, and Lauri-Volpi made a handsome picture as the young *Faust*. Although time has taken toll of Rothier's once lovely voice, his enactment of *Mephistopheles* is authoritative and sufficiently sinister. Wilfred Pelletier made his first appearance as conductor.

Saturday night brought forward "Martha," sufficiently refurbished to attract a large audience. Again it was Schipa's night, his singing of the famous "M' appari" approaching perfection. Queena Mario was heard as Lady Harriet, Lenore Ivey as Nancy and De Luca as Plunket. Karl Riedel was the conductor.

The audiences were consistently larger than last season, as the result of several months' work by Merle Armitage, manager of the association.

H. D. C.

### Mary Garden to Sing in Philadelphia "Jongleur"

The Philadelphia Grand Opera Company will follow "Carmen" with "Le Jongleur De Notre Dame" on Thursday evening, Oct. 31, with Mary Garden in the rôle of the Juggler. This performance will mark Miss Garden's first appearance in opera in Philadelphia since the days of the Chicago Opera's visits to Philadelphia.

## PITTSBURGH ENJOYS OPERA

**Newly Organized Company Promises Fortnightly Performances**

PITTSBURGH, Pa., Oct. 21.—Under the direction of Antonio Rossitto, the newly organized Pittsburgh Grand Opera Company is in the midst of a successful season at Syria Mosque. The first presentation took place on Oct. 14, when "Rigoletto" was performed by Rossitto, Paggi, Albano, Thomas, Wellman, Curci, Altwater, Wooten, Toole, Snyder and Goldberg. Aldo Franchetti, of the Chicago Opera, is the conductor and Gilbert Friar is the chorus conductor. Karl Heinrich and Rosalyn Krakover direct the corps de ballet. A full season of opera is ahead, to be given by the same company in Syria Mosque at fortnightly intervals, the next performance occurring on Nov. 4.

Lucio Coccia, dramatic tenor, gave a recital in Carnegie Music Hall on Oct. 4. He was well received. The assisting artist was Harriet Werle, who carried off honors. Elizabeth Stevens, violinist and pupil of Ralph Lewando, appeared in recital before the Uniontown Music Club of Uniontown, Pa., on Oct. 9, with Mr. Lewando at the piano. The young artist's program was received with acclaim and enthusiasm.

W. E. B.

\* Frances McCollin's Scherzo for string orchestra, "The Heavenly Children at Play," received its European premiere recently with the Warsaw Philharmonic Orchestra, Fabien Sevitzky, guest conductor.

## CLUB WOMEN HAVE COME TO RESCUE—FRIENDS OF CREATIVE ART ARE NEEDED TO CONTRIBUTE THE LAST \$10,000

### The New Hampshire Federation of Women's Clubs

Has Assumed the Responsibility  
for the \$35,000 Mortgage on the Property of

## THE MACDOWELL COLONY

PETERBORO, NEW HAMPSHIRE



MRS. EDWARD A. MacDOWELL  
at Peterboro, N. H.  
Summer 1929

**\$25,000 has been raised:  
\$10,000 more is needed to  
wipe out the entire mortgage.**

**WILL YOU HELP US?**

This mortgage was necessary to purchase needed additional land, and the equipment of the Colony with water supply and sanitary fixtures. Mrs. MacDowell promised to earn the funds to cancel the mortgage by her concerts, but her health failed before she could discharge the entire obligation.

CONTRIBUTIONS MAY BE SENT TO Mrs. Edward A. MacDowell, Peterboro, N. H., or to Mrs. Fred U. Landman, Wolfeboro, N. H., Treasurer of the Federation MacDowell Mortgage Fund.

Mrs. Guy E. Speare, Plymouth, N. H., Chairman  
of the Mortgage Fund Committee



Arched Entrance, and Grave of  
EDWARD A. MacDOWELL  
at Peterboro, N. H.

[This advertisement is contributed by MUSICAL AMERICA.]



## HADLEY ORCHESTRA MAKES INITIAL BOW

### Manhattan Symphony Makes Fine Impression in First Concert

The Mecca Auditorium again houses the other orchestra. This time it is not Mr. Damrosch's, but Henry Hadley's, and its name is the Manhattan Symphony. Sunday evening, Oct. 21, was the first of ten concerts announced to take place there, and a good-sized audience was present, which applauded



*Ruggiero Ricci, Who Played His Way Into the Hearts of the Audience at the New Manhattan Symphony Concert in New York Last Sunday*

Mr. Hadley's efforts abundantly in Reznicek's ripplingly melodious Overture "Donna Diana," short pieces by Liszt, Mendelssohn and Kreisler, Henry F. Gilbert's Nocturne after Whitman and Tchaikovsky's Fourth Symphony.

Mr. Hadley is a recognized artist in his field, and on this occasion he again demonstrated his skill as a wielder of the bâton. His fine musicianship was evidenced throughout. Mr. Gilbert's Nocturne, one of the sincerest bits of contemporary music we have heard in a long time, is admirable as to instru-

MANY début recitals at the beginning of New York's concert season have brought some excellent young artists before the musical public. With the musical fare already set forth in Manhattan's concert rooms, music lovers are having an unusual opportunity which promises well for the remainder of the season if the standard already set is maintained.

#### Gertrude Bonime Plays

Gertrude Bonime, pianist, who has been heard before in New York, gave a well-arranged and interesting program in the Town Hall on the evening of Oct. 7. Miss Bonime began with Bach's Italian Concerto, which she followed up with the Beethoven Sonata Op. 81a, "Les Adieux, L'Absence Le Retour." These two numbers were given good performances. The second part of the program, comprising modern pieces by French and Spanish composers, was delivered with gusto that completely captured the audience. A Pavane by Ruth White Warfield, dedicated to Miss Bonime and having its first performance, was especially appreciated. Throughout the recital the young pianist showed conspicuous ability. D.

#### Kreisler Enthralls Audience

Fritz Kreisler not only packed the auditorium of Carnegie Hall for his

mentation and coherent as to structure and line. It had a worthy interpretation.

The soloist was a little boy, Ruggiero Ricci, who played the Mendelssohn Concerto not like a boy but like a genius. We have little interest in prodigies, but this one stands out. His melting tone is his own personal possession. His technical facility is tremendous. He had an ovation after the first and after every other movement. He bowed simply, child that he is, and seemed to enjoy modestly the shouts and cheers that arose from the highly roused audience. A red letter day in the violin world, Oct. 20, 1929. Mr. Hadley provided a finely adjusted accompaniment. A.

season's first New York recital on the evening of Oct. 8, but he had what was a large audience in itself seated on the stage. Mr. Kreisler began his program with a Sonata in A Minor by Pasquali, arranged by Ysaye. This he followed with the interminable Chaconne by Bach. The second section was the tawdry B Minor Concerto by Saint-Saëns, and the third, Beethoven's Romance in F, and Rimsky-Korsakoff's Fantaisie on Russian Themes.

The Pasquali was charming and exquisitely played, but even the titanic genius of Kreisler cannot make that Chaconne highly interesting, that is, for the present reviewer. There were moments in the Saint-Saëns when the audience listened, breathless.

Carl Lamson at the piano gave Mr. Kreisler artistic and well-considered support. H.

#### Arthur Johnson's Début

Arthur Johnson, a young tenor hailing from the Pacific Coast, gave a début recital in the Town Hall on the evening of Oct. 8, accompanied by May Van Dyke. Mr. Johnson's singing had much to recommend it and a certain delicacy of expression was evident throughout the program. His diction was unusually clear and his French pronunciation well above the average. In the line of interpretation his gifts were invariably of a sincere, straightforward kind. Miss Van Dyke's accompaniments, all played from memory were a feature of the recital. L.

#### Dorothy Raymond's Début

Dorothy Weld Raymond, soprano, accompanied by Kenneth Yost, and assisted by Yolanda Greco, harpist, gave a début recital in the Town Hall on the evening of Oct. 9, featuring French-Canadian folk songs and groups by American and English composers.

#### Farnam's Second Recital

At his second recital in the Church of the Holy Communion, Lynwood Farnam again did superlatively fine playing. Bach was the main business of the program, with a Trio in G and some Choral Preludes, including the magnificent "By

the Waters of Babylon." A Prelude and Allegretto of Frescobaldi and pieces by Palestrina, Scheidt, Sweelinck and the English John Bull were of great interest.

#### Herman Rosen, Violinist

Herman Rosen, a young violinist of talent, made his New York début in the Town Hall on the evening of Oct. 10, accompanied by Karl Young. Mr. Rosen held his audience by a forthright quality in his playing. His phrasing was musical at all times, and he seemed to have a praiseworthy intention of transmitting the composer's ideas rather than his own to the audience. The program included a sonata in D by Nardini, Ambrosio's B Minor Concerto, Brahms' D Minor Sonata, and numbers by Rychlik, Loesser, Mutchler and Beryl Rubinstein. D.

#### Matinee Musicales Begin

The first concert of the New York Matinee Musicale, which opened its sixth season in Steinway Hall, Oct. 11, was devoted to compositions of Manzuca, who appeared as pianist in her own music. Others participating were Frances Sebel, soprano; Helen House, contralto; Frederick Hufsmoth, tenor; Carroll Ault, baritone; Vladimir Dubinsky, 'cellist, and Harry Niedell, violinist. Besides familiar songs and piano numbers, the program included a "Novelette" for 'cello, a trio for piano, cello and piano and a vocal quartet, "Ode to Music." G.

#### Jerome Swinford's Recital

Jerome Swinford, baritone, who has sung in New York numerous times, gave a recital in the Town Hall on the evening of Oct. 11, accompanied by Frederick Hart. Mr. Swinford was obviously suffering from physical disability and announced at the end of his printed program that he had been in the care of his physician for several days. In view of this fact, any extended comment upon his performance cannot be made. In spite of his physical condition, much of Mr. Swinford's program was of high artistic merit. (Continued on page 12)

### The Washington Festival

(Continued from page 6)

en-storming affair. In the absence in Europe of Mrs. Elizabeth S. Coolidge, the hostess and sponsor of these festivals, the duty of host passed to Carl Engel, chief of the Music Division of the Library of Congress, who welcomed the guests with real graciousness.

Among the prominent musicians and music lovers at the festival were noted:

Nikolai Sokoloff, Mrs. Adella Prentiss Hughes, Ernest Hutcheson, Adolfo Bettl, Ugo Ara, Alfred Pochon, Ernest Schelling, Carl Friedberg, Carlos Salzedo, Lucille Lawrence, Mr. and Mrs. Richard Aldrich, Arthur Whiting, Mr. and Mrs. Hugo Kortschak, Mrs. Edgar Stillman Kelley, Dr. William C. Carl, T. Carl Whitmer, Leopold Godowsky, Mr. and Mrs. Berthod Neuer, Mr. and Mrs. David Stanley Smith, Mabel Garrison, George Stemann, Marion Rous, Frederick R. Huber, Emerson Whithorne, Franz C. Bornschein, Mr. and Mrs. Charles Cooper, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Henry Dike Sleeper, Mrs. Arthur Reis, Mr. and Mrs. Carl Dels, Mr. and Mrs. Clarence G. Hamilton, Mr. and Mrs. Jay Freeman, Adolf Schmid, Clarence C. Birchard, Werner Janssen, Gladys North, Lewis M. Isaacs, Dr. Otto Kinkeldey, Werner Josten, Alix Young Maruchess, Irene Lewisohn, Lillian Littlehales, Rose and Ottilie Sutro, Elizabeth Gutman, Helen Ware, Dorothy Lawton, Mr. and Mrs. Crosby Adams and Lazar Saminsky. The reviewing contingent included Olin Downes, Oscar Thompson, Marion Bauer, Frank Patterson, Samuel L. Lacliar, Winthrop P. Tryon, and Francis D. Perkins.

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## New York Concerts and Recitals

(Continued from page 11)

### Cleveland String Quartet

In its first New York concert in the Town Hall on Oct. 12, the Cleveland String Quartet, composed of four leading members of the Cleveland Orchestra, justified the cordial welcome extended it by playing with insight, sound musicianship, and admirable quality and balance of tone, though the ensemble was not one of the most definite personality. The program was notable for its inclusion of Ernest Bloch's Quintet for piano and strings, introduced at a League of Composers' concert in 1923. This was its fifth New York performance. The work is one that with rehearsals grows in vitality, individuality and force. Undoubtedly it is one of the most notable of Bloch's contributions to modern music, though his tentative excursions into the domain of quarter tones seem today of small consequence. Other numbers were Beethoven's D Major Quartet, Op. 18, No. 3, and Haydn's G Major, Opus 77, No. 1. The members of the quartet are: first violin, Josef Fuchs, concertmaster of the orchestra; second violin, Rudolph Ringwall, assistant conductor; viola, Carlton Cooley, and 'cello, Victor de Gomez, leaders of their respective sections of the orchestra. O. T.

### Grace Divine Sings Novelties

A program replete with novelties and music infrequently heard was the contribution of Grace Divine, contralto, at the Town Hall on Sunday afternoon, Oct. 13. Bridging the gap between the "Erbarne" from Bach's "Passion of St. Matthew" to a manuscript performance of "Five Imaginary Songs of Slavery" by David Guion, the singer, offered a wide and colorful range of music to her hearers. It was singing smooth, suave, and characterized by sincerity. It is a voice warm in quality, faithful to pitch, and in excellence of diction and thoughtful interpretation the singer left no room for cavil. The Handel aria "Empio, diro, tu sei" from "Guilio Cesare" was sung with vigor and a resonant challenge in the upper tones. Groups of songs by Sibelius and Merikanto provided pleasing contrasts in subject matter and treatment. An encore, the Brindisi from "Lucrezia Borgia," demanded by the enthusiasm of the audience, was given a richly vital performance.

Charlotte Matthewson Lockwood provided organ accompaniment for the Bach work, and Evelyn Smith furnished excellent piano accompaniments. R.

### Zundel Plays at Barbizon

Olga Zundel, a young 'cellist of some sixteen years, made her first New York appearance at the Barbizon Musicales on Oct. 13, accompanied by Eugene Kuzniak. Different from most child players, her playing of the Adagio from Haydn's D Major Concerto was well considered and pieces by Granados and Glazounoff received artistic treatment which brought out their best features. Saint-Saëns' Adagio Appassionato was also very well given. The Barbizon String Quartet, showing already marked improvement over its first appearance, played Brahms' A Minor Quartet in excellent style. Miss Zundel closed the program with a spirited rendition of a Hungarian Rhapsody by Popper. H.

### Emma Otero, Cuban Soprano

Emma Otero, a youthful Cuban soprano, made her first recital appearance in New York in Carnegie Hall on the evening of Oct. 14, though she had been heard at the Biltmore Musicales and with the Rubinstein Club last season. Miss Otero was accompanied in masterly fashion at the piano by her teacher, Frank La Forge. The young debutante's stage presence was amazingly well poised and even when her memory failed her she carried off the situation with aplomb.

The voice is naturally one of great beauty in spite of an immaturity of quality, when left more or less to its own devices. In coloratura passages the staccatos were of exquisite clarity even at an unbelievably rapid pace. This assisted in some clever patter songs in Spanish.

Variations, a group of songs in German and Italian, the Shadow Song from "Dinorah," the two arias from "Sonnambula" Delibes' "Filles de Cadix," some Spanish songs and, at the end, a version by Mr. La Forge of "The Blue Danube" Miss Otero sang the Adam Variations on "Ah, vous dirai-je Maman" as encore to the "Dinorah." In the "Blue Danube" she took the final lower tonic. Leaving the stage, she put her head between the curtains and uttered the missing alti-

tudious tone. The audience gasped, but resumed its applause. D.

### La Argentina and Castanets

La Argentina, the Spanish dancer, who burst on New York last winter with the force of a cyclone and carried all before her in the manner of that meteorological phenomenon, made her reappearance for the season in the Town Hall on the evening of Oct. 14, with Miguel Beridon at the piano.

There is no doubt of La Argentina's artistry, her feeling for costume which she carries to the n'th degree, and above all, her breath-taking technique with her castanets. She has also an uncanny facility for getting into and out of her dances which adds much to their charm.

In the eyes of the reviewer, her somewhat stately dance from Granados' "Goyescas" in a costume of great beauty, and, at the opposite end of the scale, a Jota in an Aragonaise peasant's costume, were the most alluring. Mr. Beridon played well for the dances and was heard in several solos. H.

### Siloti Reappears

Alexander Siloti, pianist, who has not played in public in some seasons, gave a concert in Carnegie Hall on the evening of Oct. 16, with an orchestra of sixty-five musicians from the Philharmonic Symphony under the baton of Paul Stassievitch, the program including the Tchaikovsky B Flat Minor Concerto, the Beethoven "Emperor" Concerto in E Flat, and Liszt's "Totentanz" which is a fantasia for piano and orchestra on an old "Dies Irae."

In spite of having passed his sixty-sixth birthday, Mr. Siloti's playing had vigor, elasticity and musicianly fire. His tone was more alluring in his quieter moments than in his more sonorous ones, but at all times, his virtuosity passages were of exquisite delicacy. It was an evening of thoroughly fine piano playing. An unusually large and very distinguished audience braved inclement weather to attend. D.

### Roth String Quartet

At its first New York concert of the season, in the Town Hall, Oct. 15, the Roth String Quartet of Budapest commanded admiration by virtue of the same exceptional attributes that quickly established this organization in the affections of American audiences a year ago. The ensemble was one of (Continued on page 14)

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May 1929.



## QUAKER CITY CLUB FORECASTS SEASON

### Matinee Musical Member- ship Now 1750—Plan Important Events

PHILADELPHIA, Oct. 19—The Matinee Musical Club will provide a busy season for its thirty-fifth year, including programs at the Bellevue-Stratford ballroom, study, dance and other classes at the club studio in the Hotel Walton, the usual public concerts in the Academy of Music, and other activities.

Mrs. Benjamin F. Maschal, president, reports that the organization has reached a membership of 1750, in its various classifications of choral, active and associate groups. The club season will open Nov. 5 with the annual luncheon at the Bellevue-Stratford. Eva Le Gallienne supported by Egon Brecher will present the Spanish play, "A Sunny Morning"; the Foster Singers will appear and Charles F. Hoban, of the state department of education will deliver a talk on music.

The fortnightly concerts by guest artists and club members will begin on Nov. 19, when Josephine Lucchese, coloratura soprano, assisted by Clement Barone, flutist, Florence Frantz, pianist, winner of the 1929 prize of the National Federation of Music Clubs, and Antonio Banys, winner for Philadelphia of the 1929 Atwater Kent prize, will appear.

The first meeting of December will be devoted to "Echoes from the Operas" by club members and numbers by the club piano ensemble, direct-



Mrs. Benjamin F. Maschal, President of the Matinee Musical Club

ed by Agnes Clune Quinlan; and the second to "Slumber Songs of the Madonna," a Christmas legend for chorus, soloists and strings, by the American composer, May Strong, and "Christmas Fairy Tales," by the Littlefield Ballet, with Catherine Littlefield as premiere danseuse.

For January, the club will have its harp ensemble under the direction of Dorothy Johnstone Baseler and contributions by member soloists on the 7th; and on Jan. 21, the only local recital appearance of Kathryn Meisle, formerly of the Chicago Civic Opera Company, and a former member of the club. The chorus under Helen Pulaski Innes and the string ensemble, directed by Ben Stadwill, participates in the various events of the first half of the season.

The officers of the Matinee Musical Club are Mrs. Benjamin F. Maschal, president; Mrs. William D. Gross, first vice-president; Mrs. Edward Philip Linch, second vice-president; Mrs. Henry L. McCloy, third vice-president; Mrs. Eugene Lee Heyser, secretary; Mr. Thomas P. Walker, assistant Secretary; Mrs. Harry A. Mackey, treasurer; Mrs. Richard S. Davis, assistant treasurer, and Jean E. Burd, registrar.

The Board of Directors are: Mrs. Stanley Addicks, Mrs. Mary Neales Armstrong, Mrs. Horace W. Castor, Mrs. Samuel Williams Cooper, Mrs. Nicholas Douty, Mrs. J. Lindsey, Durnell, Mrs. James A. Ewing, Mrs. William H. Hubbard, Mrs. Phillips Jenkins, Mrs. George G. Montgomery, Mrs. Charles H. Newcomb and Miss Julia E. Williams. W. R. MURPHY

#### Numbers by M. Wood Hill Scheduled for New York Performance

M. Wood Hill, who wrote a number of French-Canadian folk songs for Canadian singers at the Quebec Festival, has just had four of these published by C. C. Birchard & Co. They are on the program of a prominent choral society in New York and will be given here for the first time this season. "The Jolly Beggars," the text by Robert Burns, was written especially for the Banff Scottish Festival. It was also given in Toronto early this year.

#### Mr. and Mrs. Huss Enter on Busy Season

Henry Holden Huss, teacher of piano, and Hildegard Hoffmann Huss, teacher of singing, have reopened their studios in Steinway Hall for the season with a large enrollment of pupils in both branches.

## UNIVERSITY SPURRING MUSICAL INTEREST

### Charlottesville, Va., to Have Major Concert Events This Season

CHARLOTTESVILLE, VA., Oct. 19—Like many other small cities, Charlottesville is showing a gratifying enthusiasm for more and better music. It is the seat of the University of Virginia whose School of Fine Arts and Department of Music have fostered a love for the best in music and the arts.

Each season the McIntire Concert Series, named after Paul Goodloe McIntire, the donor of the Fine Arts School, brings to the community artists of the first rank. The course for the coming season includes Edward Johnson, tenor, Nov. 18; John Powell, pianist, Jan. 16; the Barrère Little Symphony, Feb. 4; Mischa Elman, Feb. 18; Rosa Ponselle, Feb. 24.

The Department of Music has for its dean Dr. Arthur Fickenscher, who numbers among his assistants Harry Rogers Pratt, Winston Wilkinson, violin, and Richard Lorleberg, cello. The Ensemble Concerts, twelve in number, given by teachers and assisted by advanced students, will be continued.

The Albemarle Choral Club, under the direction of Dr. Fickenscher, plans a production of "Pagliacci" for the coming season. The University of Virginia Glee Club next spring will tour the south from Baltimore to Havana.

The summer session of the University of Virginia gives open air concerts with the Summer School Chorus, assisted by soloists. Julia Culbreth Gray gave a program of Southern interpretations; and Frances Paperte, soprano, sang for the Institute of Public Affairs.

This fall, for the first time, music will be taught in the public schools of Charlottesville. Mrs. Edith Fickenscher will direct the choruses.

The choirs of the city show decided progress. The new Baptist church has for its organist and director, Mrs. T. M. Hill. St. Paul's Episcopal Church has Mrs. Charles Hancock as organist and director. Kirk Payne will continue as organist and director of the First Presbyterian Church. Christ Episcopal Church, Dr. Arthur Fickenscher, organist and director, has a growing choir. Mrs. Robert Taylor is organist and Robert Taylor, director of the First Baptist Church. Mrs. Taylor is also organist at the Jewish Synagogue. Edwin Betts continues as organist and director of the Methodist Church choir, which consists of twenty-five voices led by Mrs. Robert Allegree.

St. Anne's School for Girls will have a strong music faculty, headed by Mrs. Edith Fickenscher. The Sterling School of Music will continue under the supervision of Sallie Willie Sterling, whose assistants are Mrs. Stella Carver, Phoebe Garth, Mary Sanford Wilkes and Mrs. Guy Via. Thomasella Stell has reopened her studio. Horace Twynam, manager of the Jefferson Theatre, promises some outstanding musical events.

The Charlottesville Band, under the leadership of Harry Lowe, is much in demand throughout Virginia and neighboring states.

FRANCES D. MEADE

#### Michigan State College Offers Concerts

EAST LANSING, MICH., Oct. 1.—Michigan State College and the State Institute of Music announce five concerts, opening Nov. 25 with Kathryn Meisle. Harald Kreutzberg and Yvonne Georgi, dancers, will appear Dec. 17; Josef and Rosina Lhevinne in a two-piano recital on Jan. 16; the Minneapolis Symphony on Feb. 20, and Louis Graveure on March 20.

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## Concerts and Recitals

(Continued from page 12)

glowing tone, sensitive balance, and an individual richness and delicacy of nuance, attended by an ample measure of vigor when there was need for it. The program consisted of Beethoven's F Major Quartet, Opus 18, No. 1, the Debussy Quartet, Opus 10, and the Schumann A Minor Quartet, Opus 41, No. 1. Seldom has the Debussy work possessed more of aristocracy of style and finesse of detail. The Andantino was of iridescent loveliness, the Scherzo a pizzicato frolic out of elfland. The slow movement of the Schumann work was enchantingly songlike in its appeal. As before, the members of the quartet are Feri Roth, Jenö Antal, Ferenc Molnár and Albert van Doorn.

### Emma Redell Returns for Début

Emma Redell, soprano, whose public appearances have mostly been in Europe and South Africa, made an impressive début in Carnegie Hall on the evening of Oct. 16. Miss Redell disclosed a dramatic soprano voice of beautiful and appealing quality and large volume. Only the highest praise can be given to Miss Redell's singing. The breath control is magnificent and for a voice of such large calibre, the coloratura passages were exceptional. An unfamiliar aria from Bellini's "Romeo and Juliet" was exquisitely sung and Mozart's "Porgi Amor" from "Figaro" was delivered in fine classical style. Song groups by Brahms, Strauss and others were given musically if not highly emotional performances. There were numerous encores from a large and well-disposed audience. Walter Golde provided his customarily fine accompaniments. H.

### Lawrence Strauss, Tenor

Lawrence Strauss, tenor, said to be well known on the Pacific Coast, made a New York debut in recital in the Town Hall on the evening of Oct. 17.

Mr. Strauss made an agreeable impression in a program which began with a group of Brahms songs and included numbers by Ravel, Cyril Scott and Rebecca Clark and folk-songs from Greece, England, Ireland and France. The accompaniments were well played by Madeleine Marshall. D.

### Edna Zahm in Concert Début

Edna Zahm, a young soprano who won laurels in the German Opera Company last season, made her recital debut in the Town Hall on the afternoon of Oct. 18, with Paul Eisler at the piano. Miss Zahm disclosed a voice of considerable charm and of other assets besides, necessary for the make-up of a concert artist. A native archness aided in making Scarlatti's "Le Violette" of distinct charm, which was duplicated in Schumann's "Der Nussbaum" and Liszt's "O, Quand je Dors." Songs by Schubert and Brahms were also well done, but Dido's Lament from Purcell's "Dido and Aeneas" and



Ernest Schelling, Conductor Junior Concerts of Philharmonic-Symphony

Beethoven's "Ah! Perfido" proved a trifle heavy. Miss Zahm, all in all, is a singer of whom more and even better things may be expected. D.

### Ernst Bacon and Ethel Codd Leuning

Ernst Bacon, composer-pianist, and Ethel Codd Leuning, soprano, were heard in joint recital in Steinway Hall on the evening of Oct. 18. Mr. Bacon displayed an original talent, both as a composer and a pianist. A Brahms Rhapsody and Intermezzo and the "Moonlight Sonata" were well played, as well as some of Mr. Bacon's own compositions, with slightly studied titles, such as "Those Damned Foreigners" and "Delirium of the City." Mrs. Leuning, whose singing is well known through her work with the difficult music of Mozart's "Die Entführung" several seasons ago with the American Opera Company, was well received in songs by Brahms and Schubert and a group in English by Mr. Bacon. D.

### Kayla Mitzl and Bach

Kayla Mitzl, a youthful violinist from Winnipeg, made a debut in Carnegie Hall on the evening of Oct. 18, accompanied by her teacher, Louis Persinger. The occasion was made further notable by her playing, for the first time here, the Bach Sonata recently unearthed in Germany. Miss Mitzl displayed a laudable technical facility. Her tone was, for the most part, good. The Bach Sonata, only 110 measures in length, was a characteristic bit of the composer's best. Miss Mitzl also played Tartini's "Devil's Trill" Sonata and the Lalo F Major Concerto.

### Marion Nugent in Début

Marion Nugent, a young violinist hailing from Louisville, some say, and others from St. Louis, made a debut in the Town Hall on the evening of Oct. 18, with Josef Adler at the piano. Miss Nugent displayed artistic intentions. Mozart's B Flat Sonata, Wieniawski's D Minor Concerto and shorter pieces by Manen Godowsky, Kreisler and Saint-Saens made up the program. F.

(Continued on page 36)

## Philadelphians Add to New York's Orchestral Fare

(Continued from page 3)

Furtwängler in Berlin on Dec. 2, 1928, has the form of an introduction, theme, nine variations and finale. The composer makes use of the "B-A-C-H" motive which Bach himself, Liszt and Reger, among others, had used before him. The atonal formulas by which Schönberg has reconstituted music to his own satisfaction and conviction on the basis of a 12-tone scale, were ruthlessly applied in a praxis that might be likened to the infinitely more momentous "Art of Fugue" of the composer whose name he juggled about, whether by way of honor or irony let Schönberg himself say.

Various forms of inversion, beyond the capabilities of the ordinarily well-grounded listener to follow, are used in the building of a labyrinthine structure that, in the end, seems purely cerebral and more mathematical than musical. Nor did some unusual details in the scoring, such as the use of a mandolin that could not be heard, and of an offspring of the musical saw known as the flexaton, add anything tangible to this very typical expression of the least comprehensible of the music-makers of our day.

### First Junior Philharmonic

Ernest Schelling, whose concerts for children with the Philharmonic have been a feature of the musical season for some time, greeted his first Junior audience on the morning of Oct. 12. The present series is designed to come between the one for the very young and that for grown-ups. The concert was further made notable by the appearance as soloist of Oskar Shumsky, a twelve-year-old violinist from Philadelphia, who has played with this orchestra before and also with other symphonic bodies.

Master Shumsky displayed an almost uncanny feeling for his instrument. The Conus Concerto, not the most thrilling of pieces in this form, was played with real artistry, which statement takes into consideration not only technique but tonal quality and musicianly feeling.

The program consisted entirely of works of the French school.

### Toscanini's Second Program

Mr. Toscanini selected a slightly more interesting list for his second program than that which he put forth on his first. For the three concerts of the second week the great Italian presented the overture to Rossini's "L'Italiana in Algeri," the Third Symphony of Brahms, a set of variations by Tommasini on "The Carnival of Venice," fashioned after those of Paganini on the same theme, and Siegfried's Rhine Journey from "Götterdämmerung."

The Rossini may be dismissed with a word, that it was well played.

The Brahms was an Italianate edition. The rapidly varying rhythms of the first movement were picked out with delicacy and the Andante exquisitely sung.

Tommasini's Variations gave the impressions of having been composed with the tongue in the cheek. It is clever stuff, but not of the sort that can ever lie near one's heart. This was the first performance anywhere. H.

### Toscanini's Third Program

Arturo Toscanini and the Philharmonic-Symphony gave a surpassing performance of Beethoven's "unbuttoned" Eighth Symphony the evening of Oct. 17, and did all that beautiful playing could do for César Franck's symphonic poem, "Les Éolides," which had figured on but one pair of Philharmonic concerts previously, some eleven years ago. Today the Franck work is of interest chiefly because of its prelibations of the later symphony. This concert also included a gentlemanly, if unmomentous, overture by Ferdinando Paer, that written a century ago for "Il Sargino," by the man whose most enduring success has been "Le Maître de Chappelle." For a tumultuous close, "Feste Romane" was given the false glamor of superbly massed and contrasted sonorities. O. T.

— BRUCE —

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The Juilliard Graduate School of Music announces that it has granted sixty-three fellowships to talented musicians following the examinations which ended Oct. 5. Fellowships entitle the holders to individual lessons with the artists comprising the faculty of the Juilliard Graduate School; and to study of allied subjects both cultural and technical.

Fellowship winners, with their former teachers named in parenthesis, are as follows:

**Voice**—Ralph W. Allen, Okla. (Mme. Marcella Sembrich); Esther Beeler, New Jersey; Paul Donald Beltz, Pa. (Anne Griffiths); Robert H. Betts, Mo. (Eugenia Getner); Charles E. Carlile, R. I. (Mrs. Harry G. James); Kathleen Chrisman, Tex. (Celeste Morton); Clyde R. Dengler, Pa. (Nicholas Douty); George Djimos, New York (Conal O'Quirk); Luther Hoobyar, Cal. (T. Francis Smith); Ruth Huddle, Ill. (Estelle Liebling); Margaret E. Johnson, New York (Miss H. Riddell); Helen Lockwood, Ark. (Walter A. Stults); Alma Michelini, Cal. (Ruth May Friend); Alma Milstead, Tex. (Dudley Buck); George Newton, Ind. (John B. Wells); Lelane Rivera, Cal. (Giulio Silva); Bertha Schwan, Ore. (Orville Harrold); Ruth Shappell, Pa. (Gaetano S. de Luca); Sidney Smith, New York (Orville Harrold); Rose Yelenich, Pa. (Andrew Bogart); Frances Wysor, Pa. (Rome Fenton); Willard Young, Mass. (Horatio Connell).

**Piano**—Edward Bredshall, Mich. (Mme. Djane Lavoie-Herz); Vera Brodsky, N. Y. (Mr. and Mrs. Josef Lhevinne); Estelle Caen, Cal. (Albert T. Elkus); Estelle Crossman, Conn. (H. Stanley Knight); Evelyn Feldman, Wis. (Mrs. Louise Lockwood Carpenter); Helen Fogel, N. Y. (Manfred Malkin); Henrietta Frantz, N. Y. (David Holland); Ruth Gordon, Ill.

(Lee Pattison); Hannah Klein, N. Y. (Carl M. Roeder); Jennie Levin, N. Y. (Henriette Michelson); Nicholas Merkel, N. Y. (Sergius Kagen); Matilda McKinney, Ind. (Josef Lhevinne); Lina Nerenberg, N. Y. (Arthur Newstead); Marguerite Porter, Cal. (James Friskin); Alice Quarles, Colo. (Alpheus M. Elder); Mary A. Reynolds, N. Y. (Heinrich Gebhard); Nadia Rostova, N. Y. (Sascha Gorodnitzki); Earl V. Rymer, Wis. (D. N. Ferguson); Glen Sherman, Wis. (Rudolph Ganz); Jack Stoll, Ohio (Gordon Stanley); Clara Teitelbaum, Cal. (Alexander Siloti); Ruby K. Tilton, Mass. (Charles Mackey); Mildred Waldman, Ill. (Esther Harris); Vahan Zorian, N. Y. (Sascha Gorodnitzki).

**Violin**—Robert Bernstein, Ohio (Robert Perutz); Eldridge B. Eliot, Wash. (Jean ten Have); Alice Erickson, Mass. (Jacques Hoffmann); Harry Glickman, N. Y. (Jacques Malkin); Isabelle Hersiger, N. J. (Paul Stassevitch); Marguerite Quarles, Colo. (Hans Letz); Louise Rood, Wis. (Cecil Burleigh); Pasquale Sannino, N. Y. (Arrigo Serato); Eugenia Wellerson, N. Y. (Oskar Back).

**Cello**—Elsa Hilger, N. J. (Paul Grummer); Sterling Hunkins, N. Y. (Michel Penha); Dorothy Siegel, N. Y. (William Ebann).

**Composition**—Mary E. Bowling, Kan. (Thurlo Lieurance); Montague Cantor, N. Y. (Evelyn D. Mar); Paul Grabbe, Colo. (Horace Tureman); Harriet Johnson, Minn. (Donald Ferguson); Grace Krick, Ohio (Dr. George W. Andrews).

The following Juilliard Extension Scholarships for study in various schools and conservatories throughout the United States, are announced by the Extension Department of the Juilliard School of Music. The geographical distribution of the awards covers seventeen States, as follows: Arizona, California, Colorado, Illinois, Iowa, Kentucky, Maryland, Massachusetts, Minnesota, Missouri, Nebraska, Ohio, Oregon, Pennsylvania, Tennessee, Washington and Wisconsin.

The name of the teacher of each successful student is given in parenthesis. **Composition**—George Archer Farrell, Ill. (Adolf Weidig); Helen Clarke Watson, Ill. (Adolf Weidig).

**Piano**—Ethel Mae Bishop, Minn. (Donald Ferguson); Sylvia Davis, Ohio (Beryl Rubinstein); P. Stanley Fletcher, Mass. (Harry H. Kellogg); Gladys Foster, Ore. (George Hopkins); Doris Hoff, Iowa (Paul Stoye); Naomi Koplin, Pa. (Olga Samaroff); Sara Levee, Ill. (Glenn Dillard Gunn); Rosa Levitt, Ky. (Mieczyslaw Münz); Dorothy Maercklein, Wis. (Mrs. Louise L. Carpenter); Malcolm Medler, Ore. (Mrs. Jane Thatcher); Ruth Meredith, Cal. (Lillian Hodghead); Edythe Beth Miller, Neb. (Ernest Harrison); Pauline Neumann, Cal. (Olga Steeb); Milton Palmer, Cal. (Olga Steeb); Harriet Parker, Ill. (Louise Robyn); John Shelby Richardson, Ky. (F. Motte-Lacroix); Margaret Roenfeldt, Ohio (Mrs. Beryl Rubinstein); Cornelia L. Ralston, Tenn. (Hugh Ri Dout); Geraldine Stout, Pa. (Olga Samaroff); Evelyn Teander, Iowa (M. Paul Stoye); Pierson Thal, Ill. (Louise Robyn).

**Violin**—Sigmund Efron, Ohio (Robert Perutz); Ben Fryzer, Mo. (Forrest Schoulz); Charles Granofsky, Md. (Frank Gittleston); Weldon Hart,



Ernest Hutcheson, Dean of the Juilliard Graduate School of Music

Tenn. (Kenneth D. Rose); Leo Krakow, Ill. (Richard Czerwony); Olga Kraus, Wash. (Peter Merenblum); Joe Lefkowitz, Mo. (Forrest Schulz); Freda Longfield, Mo. (Forrest Schulz); Homer C. Schmitt, Ohio (Andre de Ribaupierre); Dorothy E. Smith, Ohio (Andre de Ribaupierre); George Swiggart, Ill. (Richard Czerwony); Abraham Weiss, Cal. (Robert Pollak); Esther Wicks, Ore. (Rex Underwood); David G. Williams, Wis. (Cecil Burleigh).

**Cello**—Anthony Guerrera, Mo. (Hans Hess); Virginia Peterson, Cal. (Michel Penha).

**Voice**—Sam Adams, Ohio; Florence Boycheff, Ohio (Theodore Harrison); Maurine Bryant, Colo. (John C. Wilcox); John Cosby, Ohio; Heloise McBride, Ariz. (Mrs. Frederick Winn); Ralph S. Magelssen, Minn. (Gertrude Hull); Raymond Middleton, Ill. (Arthur Beresford); Agnes G. Petzold, Ore. (Mrs. Prudence Clark); Marion L. Rothenburg, Minn. (Gertrude Hull); Helen Stokes, Md. (George Castelle).

Hans Kindler has just arrived in Paris after a successful tour through Dutch India, playing thirty-seven concerts in 45 days. Owing to his limited time, twelve additional dates and a tour through Japan had to be abandoned. European dates for Mr. Kindler prior to his sailing for America include Prague, Gardone, Paris, Galashiell (Scotland), Glasgow, London, Twickenham, and a tour through Italy.

## CORNISH SCHOOL RECEIVES FUND FOR LITTLE THEATER

### Seattle Institution Opens Sixteenth Season with Increased Enrollment

SEATTLE, WASH., Oct. 19.—The Cornish School opened its sixteenth session with an enrollment from such far distant points as Buffalo, Calgary, Chicago, Houston, San Diego, Oklahoma, Montana and British Columbia. An outstanding event of the opening week was a banquet given by the faculty in honor of Miss Cornish, at the Olympic Hotel, followed by a reception, at which all the leading members of the art and music worlds gathered to welcome her back from her European tour.

Miss Cornish announced the receipt of a donation from Mrs. Leonard Elmhirst, sister of Harry Payne Whitney, to be used by the Cornish Theater in its productions, and for the development and advancement of the Little Theater. Mrs. Elmhirst is a noted patron of the arts both in America and England. On her estate in Devon she has recently established an experimental school of the arts, in the organization of which she was assisted by Ellen Van Volkenburg, former Dramatic Director of the Cornish School. The first production in the Cornish Theater planned under the new fund, will be Martinez Sierra's miracle play "The Holy Night" to be given in December.

### A Correction

It was inadvertently announced in the last issue of MUSICAL AMERICA that Frederic Baer, popular baritone, is being booked by the Betty Tillotson Concert Bureau. Mr. Baer, as is well known, has for several years been under the management of Haensel and Jones, and continues under their exclusive management.

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## New York's New Orchestra

FOLLOWING the merger of Mr. Damrosch's Symphony Society with the New York Philharmonic Orchestra in the winter of 1928 there was considerable lamentation on the part of Mr. Damrosch's devotees and music lovers in general, who felt that the activities of one orchestra were not sufficient for the City of New York.

The following season the Beethoven Symphony Orchestra increased its plans to the announced number of one hundred per season (it closed the season most suddenly after its first, or was it its second? concert) and then disappeared. Came the Conductorless Orchestra, as its name implies, an experimental organization, following the scheme tried out since the war in Russia. It continues this season.

Last Sunday evening the Manhattan Symphony Orchestra, which had given some preliminary concerts last spring, gave the first concert of its regular season—an announced ten. There was an excellent attendance. Henry Hadley and his men could, indeed, feel that what they were offering was finding an appreciative response. There is a big idea in these concerts which have sprung from the desire of a group of orchestral players to play symphonic music, many of them players until last season in the large orchestras employed in our best moving picture theatres, now discontinued. These men, anxious to play the music for which they were trained, came to Henry Hadley and asked him to be their conductor. He accepted. The plan was put through and a number of prominent music lovers appeared to sponsor the orchestra's activity.

Mr. Hadley is an outstanding musician of the day. As a composer and as a conductor he has achieved noteworthy things. He believes in giving Americans a chance and has adopted the policy of placing on every program of the Manhattan Symphony an orchestra

work by an American composer. Last week he played a Nocturne by the late Henry F. Gilbert. He also includes in his programs some popular classics, to make an appeal to many whose experience in listening to symphony concerts may be limited. And he has with his committee favored the plan of charging popular prices, so that the best tickets for these concerts are to be had at \$2 as against \$3 and \$3.25 charged by other symphony orchestras. There are also many tickets available for students at the nominal price of twenty-five cents.

New York has an ever growing population. Its music lovers complain that they can not purchase seats for the concerts of the Philharmonic and the Philadelphia Orchestra, both of which are heavily subscribed to. Here is an opportunity to hear good symphonic music, well played, with the added attraction of excellent soloists (Zimbalist, Whitehill, Powell, Matzenauer) which the other orchestras rarely if ever offer. The attendance at the concerts of the Manhattan Symphony will prove before this season is over whether music lovers in Gotham go to symphony concerts to hear performances of music, or whether they are attracted by the conductor who at the moment is the perfect interpreter, there being, of course, no such individual in a world as far from perfection in art as in anything else.

Now that women have been considered worthy of places in the Conductorless Orchestra as announced in the September issue of MUSICAL AMERICA, it may not be long before our foreign conductors—and major symphony orchestras in this country are almost all under foreign batons—give place *aux dames* to talented violinists, cellists and other instrumentalists of the gentler sex. We do not look forward, of course with any great degree of pleasure to seeing Miss Smith, a gentle maiden of eighteen, playing a double bassoon or a bass tuba!

## A Partial List of Musical America's Correspondents

BALTIMORE, MD.	Franz C. Bornschein 708 East 20th Street
BALTIMORE, MD.	Franz C. Bornschein 708 East 20th Street
CINCINNATI, O.	Samuel T. Wilson The Commercial Tribune
CLEVELAND, O.	Miss Margaret Alderson 1220 Huron Road
COLUMBUS, O.	Miss Roswitha C. Smith 1261 Eastwood Avenue
LOS ANGELES, CAL.	Hal D. Crain 723 N. Mariposa Ave.
MILWAUKEE, WIS.	C. O. Skinrood The Journal
NASHVILLE, TENN.	Sydney Dalton Nashville Conservatory of Music
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ST. LOUIS, MO.	Mrs. Herbert W. Cost 5533a Cabanne Avenue
SAN FRANCISCO, CAL.	Miss Marjory Fisher Fairmont Hotel
WASHINGTON, D. C.	Alfred T. Marks The Iowa

## Personalities



Artists in Diverse Fields Arrive on Same Boat

The *France* recently brought back to these shores three artists popular in varied fields. These, as seen above, are Alfred Cortot, pianist; La Argentina, the Spanish dancer who created such a furore last season and who has already repeated it this year, and Jacques Thibaud, violinist. Mr. Thibaud and Mr. Cortot will be heard in joint recital in New York as well as singly here and elsewhere.

Kroll—William Kroll, violinist, who sailed, Oct. 5, on a cable request from Mrs. Elizabeth Sprague Coolidge, is now her guest in London. The former violinist of the Elshuco Trio of New York, Mr. Kroll was summoned to join Hans Kindler, cellist, and Alfredo Casella, pianist, in a series of trio concerts instituted by Mrs. Coolidge, the first of which is scheduled for Oct. 20, in Paris, to be followed by another in Italy at the home of d'Annunzio. On Nov. 4, the trio will play in London. Mr. Kroll returns early in November to fill recital engagements in this country.

Armitage—An exhibition of prints belonging to Merle Armitage, manager of the Los Angeles Grand Opera Association, is attracting much attention in that city. The collection includes etchings, lithographs and wood cuts for the most part by modern artists such as Rockwell Kent, Bellows and Brangwyn. There are also fine examples by Corot, Delacroix, Millet, Rembrandt and Zuloaga.

Jeritza—Maria Jeritza, whose Minnie in "The Girl of the Golden West" is said to include many interesting features, including that of a bareback equestrian dash onto the stage in the final scene, has just taken leave of London, where she was acclaimed in a concert in the Royal Albert Hall after an absence of several years.

Ponselle—Rosa Ponselle, who will sing "Traviata" for the first time at Covent Garden next summer, treasures as a mascot a photograph of Gemma Bellincioni in the rôle of which she was one of the most famous impersonators. Miss Ponselle spent a part of her holiday with Mme. Bellincioni at her villa on Lake Como.

Dawes—London having discovered that Ambassador Dawes is a composer as well as a diplomat, his Melody is being widely played in cafés, and the vocal version has obtained a wide sale. It is also being issued in record form by a British phonograph company as an organ solo.

Nelvi—Elizabeth Nelvi, English coloratura soprano, now in this country, is well known as a painter as well as singer. She will hold an exhibition of her paintings in this country while on her concert tour.

De Koos—Dr. G. de Koos, prominent concert manager in The Hague, was recently decorated by the Hungarian government for his services in the interests of Hungarian musical artists.



## ORATORIO SOCIETY PLANS FOUR NOTABLE CONCERTS

"Judas Maccabeus" to Be Repeated—  
B Minor Mass Among the  
Important Offerings

The Oratorio Society of New York announces an interesting series of concerts for its fifty-sixth year. In honor of the dedication of the new Carnegie Hall organ on Monday evening, Nov. 4, the Society will give a special pre-season performance of numbers selected from the first program presented in the hall in 1891, under the direction of its past and present conductors, Walter Damrosch and Albert Stoessel.

The Society will open its regular season on Nov. 11, with a repetition of Handel's "Judas Maccabeus" which was received with enthusiasm last spring. Ethel Hayden, Grace Leslie, Frederic Baer and Dan Beddoe will be the soloists. The Christmas performance of "Messiah" will take place on Dec. 27, this being the 106th performance of the work by the Society. The soloists will be Jeanette Vreeland, Nevada Van der Veer, Paul Althouse and Alexander Kisselburgh.

A program of early a capella and modern choral music will be given in the Town Hall on Feb. 15, with works

by Bach, Scarlatti, Praetorius, Palestrina, folk songs by Vaughn Williams, Loeffler's "By the Waters of Babylon," and numbers by Schindler, Holst and Robertson.

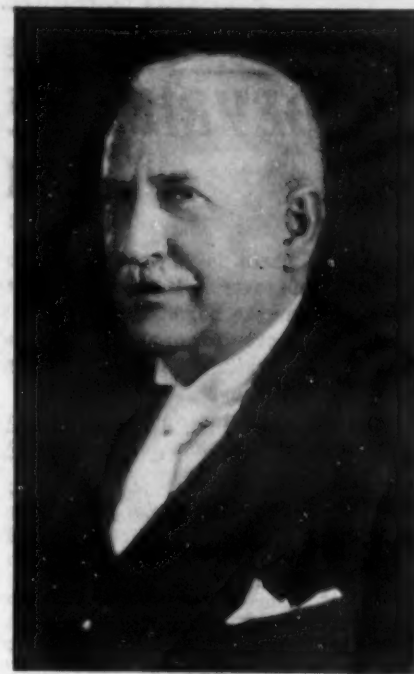
The final concert will be a performance of the Bach B Minor Mass complete on May 5. The soloists will be Mildred Fass, Arthur Kraft and Norman Joliffe. A symphony orchestra of sixty players will furnish the accompaniment at each of the concerts.

### Scholarship Fund Group Meets

PASADENA, CAL., Oct. 15.—The Artist Students' Endowment, organized to provide scholarships for deserving students of music, held a recent meeting at the home of Margaretha Lohmann. Marguerite Le Grand, pianist, played a group; and other participants in an impromptu program were Irma Olson-Seffer, Eugene Liszt, Isabel Nave, Luella Sanderhoff, Louise Stone, Graham Edmonson, W. Malcolmson, Howard Coombs, Ray Stolyer. Dr. Leonard Siever is president.

A musical exhibition similar to those which have been held in Frankfort, Genoa and other European cities, is being planned in Liège, Belgium, in connection with the celebration next year, of the hundredth anniversary of the nation's independence.

## Dr. Arthur D. Woodruff Rounds Out Fifty Years As Choral Club Leader



Dr. Arthur D. Woodruff, Who Has  
Celebrated His Golden Jubilee

When Dr. Arthur D. Woodruff conducted the Washington Choral Club recently in a golden jubilee concert, it was the fiftieth anniversary of his career as a leader of choral organizations that was celebrated. The soloists were Irene Williams, soprano; Willard Amison, tenor, and Reinald Werrenrath, baritone. Mrs. William B. Hickox and an orchestra furnished accompaniments. Mr. Werrenrath, in a speech following one of his encores, credited Dr. Woodruff with "bringing him up." This had allusion to his joining the University Glee Club, which the doctor then conducted, after his graduation from Princeton.

Dr. Woodruff was born in Washington, Conn., in 1853. After some years in business he took up music as a profession, joining the Old English Glee Club. His membership in the Mendelssohn Glee Club began in 1876, which date also marked the beginning of his career as a tenor soloist. In 1880 he was engaged to conduct the Englewood Choral Club.

Since then he has conducted twenty-nine organizations, among them being the Mendelssohn Glee Club and the University Glee Club of New York; the Orpheus and the Euridice Chorus of Philadelphia and the Associated Glee Clubs of America.

## DEMAND FOR TEACHERS

Hollis Dann of New York University  
Sees Need for Trained Educators

The country-wide demand for trained music teachers and supervisors is greater than the supply, according to Dr. Hollis Dann, head of the department of musical education at New York University. Music, Dr. Dann points out, is becoming a major subject in leading colleges; and school boards are, therefore, demanding the same qualifications of music teachers as they are of instructors of other subjects.

"There are more positions for trained teachers than there are persons to fill them," asserts Dr. Dann. "The salaries are commensurate with the higher degree of attainment required; and the duties of public school teachers, including the training of bands, choruses and orchestras, give a wider scope of activity to the teacher."

### Members of People's Choral Union Plan to Re-Assemble

A reunion is being planned of members of the former People's Choral Union, under Frank Damrosch, which in the nineties and the decade following was one of the active singing societies of the city. In May, 1897, it sang at the dedication of Grant's Tomb, and also at the unveiling of Peter Cooper's statue. In 1898 it gave a Sea Serenade to Admiral Dewey and his squadron returning from his victory in Manila Bay. The annual concerts of the Choral Union and People's Singing Classes were given at Carnegie Hall and the Metropolitan Opera House by choruses of 1000 and 2000. It is supposed there are more than a thousand former members living in the city and vicinity. All are asked to send names and addresses to the Secretary, Katherine Werle, 2604 Bainbridge Avenue, New York City.

### Philadelphia Chamber Music Body in Thirteenth Season

PHILADELPHIA, Oct. 1.—The Philadelphia Chamber Music Association has decided to continue for its thirteenth year of sponsoring Sunday afternoon concerts of chamber music. They will present the Philadelphia Musical Fund Ensemble, Société des Instrumente Anciens, Lener Quartet, Pro Arte Quartet, London String Quartet (twice), Swastika Quartet of the Curtis Institute, and one to be announced. The concerts will take place monthly from Oct. 20 to April 6. Mrs. Harold Ellis Yarnall, who has devoted unremitting energy to the success of the organization for years, continues as president. W. R. M.

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Vindicating Patti

Arthur C. Watson, of Ellensburg Depot, N. Y., writes us concerning Patti in "Aida," that she sang the title rôle to the "Radames" of Nicolini at the first performance of the work at Covent Garden on June 22, 1876. She also sang it for a number of consecutive performances at La Scala, having been coached in the rôle by Verdi himself. Those interested in Patti's career will find an exhaustive account in Klein's "The Reign of Patti."

???

### Dates of Bayreuth Festival

QUESTION BOX EDITOR:

Please give the dates of the Bayreuth Festival of next summer and the works to be given. M. T.

Youngstown, Ohio, Oct. 12, 1929.

The Festival will take place between the dates of July 22 and Aug. 21. The works will include the complete Ring, "Tannhäuser," "Parsifal," and "Tristan und Isolde." Toscanini will conduct the "Tristan" performances, and Karl Muck the "Parsifal."

???

### Question of Etymology

QUESTION BOX EDITOR:

Please give the derivation of the word "program." Which spelling is correct, with one "m" or that with two "m's" and an "e"? F. R. S.

Media, Pa., Oct. 13, 1929.

The word comes from the Greek "pro," meaning "before," and "gramma," meaning "a writing"; therefore a program is literally something written before, or a list of what you will hear at a concert. Strictly speaking, the older spelling, "programme," is cor-

rect, but the tendency of present-day English, especially in this country, is toward simplification. You could not, however, be called incorrect either way.

???

### Falsetto Practice

QUESTION BOX EDITOR:

Is falsetto practise of any advantage in developing a man's high voice?

Pittsburgh, Oct. 1, 1929.

G. R. C.

Opinions differ. The Question Box Editor, who has had some experience as a teacher of singing, thinks it a waste of time.

???

### Which Is Bass?

QUESTION BOX EDITOR:

Which is the bass instrument of the string choir, the 'cello or the so-called "bass fiddle"?

F. D. R.

Charleston, S. C., Sept. 4, 1929.

The 'cello is really the bass instrument and the "bull-fiddle" is the contra or lower bass.

???

### Birth Dates

QUESTION BOX EDITOR:

I should like to have the date of birth of the following musicians, also the place. Are they all living? John Philip Sousa, Olive Fremstad, Charles Wakefield Cadman, Richard Buhlig and Mary Turner Salter. K. J. G.

Redlands, Cal., Oct. 11, 1929.

Sousa was born in Washington, D. C., Nov. 6, 1856; Fremstad in Stockholm, Sweden, about 1870, exact date not available; Cadman was born in Johnstown, Pa., Dec. 24, 1881; Buhlig, in Chicago, Dec. 21, 1880, and Mrs. Salter in Peoria, Ill., March 15, 1856.

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# Triumphant Chicago Premiere of "Yolanda of Cyprus"

CHICAGO EVENING AMERICAN

THURSDAY, OCTOBER 10, 1929

## DEVRIES IS THRILLED BY AMERICAN OPERA

BY HERMAN DEVRIES.

There is but one word to lead this review. It should be written all over the page. All over the paper. All over town. Victory! It should be flashed to Europe. . . America victorious. . .

Again the American triumphs. . . and this time it is an overwhelming, amazing, spontaneous, legitimate, thrilling victory, unmixed by either clique, prejudiced friendships, leniency, indulgence. . . or any of the constituents that make up what we call a "success d'estime."

Clarence Loomis, an American musician, has written an opera, and you may believe me and many hundreds who heard and saw it at the Majestic last night when we tell you that it is the one and only American opera of our generation. And unless I am a poor prophet, it is destined to live. . . to be known beyond the sea. . . to be translated into other tongues, into other personalities and voices. . .

Yolanda of Cyprus, Loomis calls his lovely creation. You know all the bald facts of its authorship. Music by Loomis, book by Cale Young Rice of Louisville, Ky.; all the singers Americans, the orchestra American, their leader extremely American.

### TWENTY-FIVE OR FIFTY?

And now let me tell you why we all forgot dignity and shouted and applauded like collegians last night. Why something like twenty-five recalls and curtains were counted during the evening (maybe I lost count. . . there may have been fifty, judging by the volume and intensity of the applause); why a mere typewriter seems inadequate to follow the impetuous flow of my enthusiasm and why I throw restraint of expression to the winds.

It is because we have witnessed a great moment in American history, a production of an art of purest merit. The mission of art, in my estimation, is to create beauty. Loomis conceived beauty and Vladimir Rosing called it into being. But there were so many factors co-operating toward its success that in their recapitulation one must mention every name, from the merest figurant to each stage hand, electrician and mechanic.

Now that this first flush of rather fevered praise has been uttered, let us take into count the many qualities of the opera.

The score is entirely musical. Loomis has studied. He has studied well. He knows all the schools of opera and he is thoroughly intimate with the symphonic resources of orchestration. His scoring is always luminous, warm with color, skillfully contrasted, sometimes heavy with the turgid, shuddery hum of bassoon and double bass—then one hears a flight of lyric melody, then again the long lines of the modern Italian, a hint of Montemezzi or Zandonai.

Again one gains impression of the influence of Tchaikowsky. Involuntarily one remembers the atmos-

terlinck, atmosphere at times that recalls the picturization of Pelleas, Goland and Melisande's woeful fates. But never is there plagiarism. It is always Loomis—a score unpadding that moves swiftly, directly, passionately, that holds, fascinates, interests, even thrills.

### ENGLISH IS BEAUTIFUL

The English is beautiful, simple, clear, poetic. The story about as good a story as one may find in any opera—a real tale of days gone by when "knights were knights," when chivalry was more than a name and people did not have so much sense of humor. (I wonder if anyone will ever write an opera to a Shaw play?) So much for the music—and a good deal more if we had the space, alas!

And now another heart-warm accolade for that most modest of men, Vladimir Rosing, to whose indisputable genius one owes the remarkable staging, the direction, the splendid stage pictures, the marvellous tempo of the production, its swiftness, its deftness, its mechanical perfection—the knowledge and astounding professional assurance of the young singers, their expert mastery of posture and stage rhythm, the eye-satisfying correlation of movement and grouping—a genius, that man—small in stature, but indeed great in talents.

Two names—three must come first—as it were, Isaac Van Grove, Natalie Hall and Charles Kullman.

Van Grove accomplished a marvel with the small orchestra at his command. With double the men he would have made the sensation of the year. It is a score exactly suited to his temperament and he made of it a glowing musical canvas that reflected all the traits of the lyric emotion exhorted by the actors.

### WHAT A DISCOVERY!

Miss Hall is one of Mr. Rosing's discoveries, I believe, and what a discovery. She is easily one of the most exquisite creatures upon the stage today—rarely exquisite of face, figure, gesture, a born actress and last night her voice amazed even her oldest admirers of other performances. It disclosed unexpected range warmth and expression.

For Charles Kullman, Rosing must again be congratulated. A new tenor, young, agile, clever, with an exceptionally fine organ, the medium usually full for a high voice.

Everybody else was excellent. . . and it is imperative to mention Edith Piper, John Moncreiff especially, as well as Harriet Eells, Clifford Newdall and Helen Golden.

The scenery and costumes were pictorially correct. . . entirely faithful to atmosphere and mood.

How rare it is to hear this verdict, "Here is an opera I want to see again." . . I say it. . . again and again and again. . .

"Interesting work . . . striking production,"

says

KARLETON HACKETT,

*Chicago Evening Post.*

"YOLANDA OF CYPRUS" is a serious work, poetic in feeling and imbued with the operatic spirit. Clarence Loomis, the composer, has the instinct for opera. . . He realizes that the essential fact is on the stage and he sought to focus the attention there.

The music was melodiously conceived with the modern idiom in the harmonic setting yet the main thought ever melodic. There were lyric moments for the singers, notably the duet of the second scene between Miss Natalie Hall and Charles Kullman, in which Mr. Kullman sang particularly well. His role was the most effective and he made a distinct individual success. A fine voice and the flair for opera.

The production was picturesque, one of the best things the company has done. The stage settings were in the modern mood and effective. The lighting was good and the costumes pleasing, a real color scheme well carried out.

Isaac Van Grove gave a fine reading of the score, made it colorful and interesting. He held things with a firm hand and had all under control. The orchestra responded admirably. Very fine. The choral writing was most effective and well sung.

After the third act there was a demonstration for all concerned. Many recalls for Mr. Loomis, Mr. Rice, the poet, Mr. Van Grove and Mr. Rosing.

An interesting work, a striking production. The house was filled and many turned away. There was genuine interest to hear this new work and it was well worth giving.

"Stands among few great operas,"

says

MAURICE ROSENFELD,

*Chicago Daily News.*

Chicago may well be proud of the achievement of Clarence Loomis, composer, whose opera, "Yolanda of Cyprus," had its world's premiere last evening at the Majestic theater, as presented by the American Opera company.

The story is one which is admirably adapted to a dramatic musical score, and Mr. Loomis wrote a partiture for this opera, which supplements its tragedy with a thick symphonic background with modern harmonies and rhythms. Throughout the composer employed his imagination and he wrote a score that stands among the few great operas written by Americans.

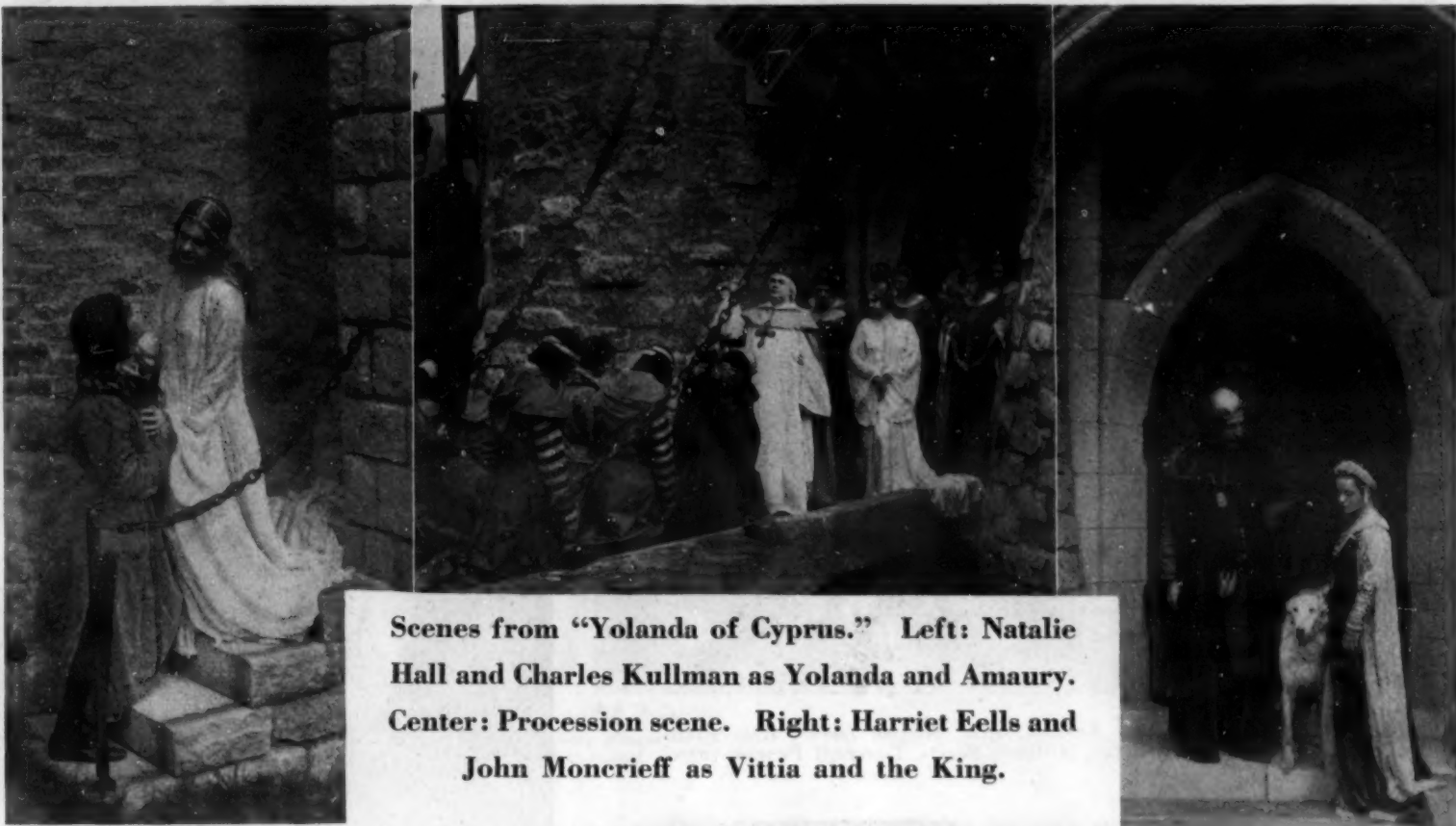
A large cast of the singers of the company was required and the title role in the hands of Natalie Hall had a statuesque, romantic personality, poetic in her definition of the part of the heroine, and she sang the music with warmth and beauty of tone and acted the difficult role with finesse and emotional fervor.

Amaury, her betrothed, was in the capable hands of Charles Kullman, a young tenor who has a powerful, even voice, who also is at home on the stage and who gives a vivid representation of his role.

A representative audience of opera lovers, musicians and prominent citizens encouraged the members of the American Opera company by displaying its appreciation in the hearty applause and enthusiastic acclaim given to all the participants in the performance.

(FACSIMILE REPRINT)





Scenes from "Yolanda of Cyprus." Left: Natalie Hall and Charles Kullman as Yolanda and Amaury. Center: Procession scene. Right: Harriet Eells and John Moncrieff as Vittia and the King.

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# Song Birds Hasten Home on Eve of Opera Openings



Opera stars arrive on the Conte Grande. Left to right, Adamo Didur, Ezio Pinza, Augusta Oltrabella (new), Vincenzo Bellezza, Antonio Scotti, Tancredi Pasero (new)

P. & A.



Claudia Muzio, of the Chicago Opera, her husband, Renato Liberati, and her mother return from abroad



Coemo

Giovanni Martinelli and Mrs. Martinelli arrive on the Ile de France for his opera season and concert tour

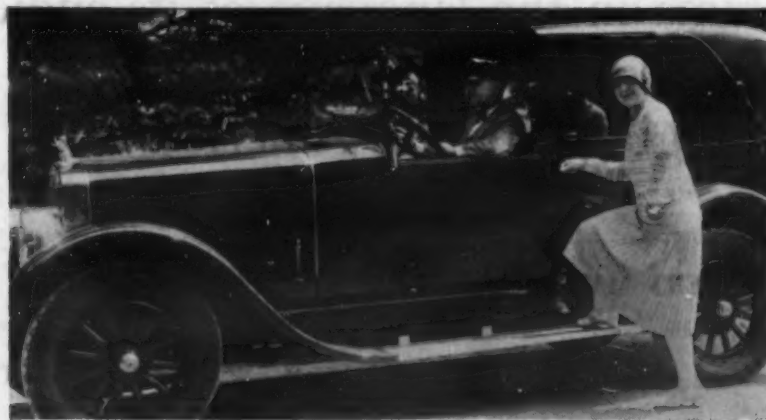


Carmela Ponselle in a Carmenesque pose

Phradie Wells, of the Metropolitan, after a concert in Mexico, Mo.



Mary Hopkins Emerson and Ethel Lyman Mackey in Switzerland



Louise Lerch, soprano of the Metropolitan Opera, steps into her car for a drive in Allentown, Pa., her home city

Martha Baird, pianist, shows Marcia Van Dresser her practice keyboard, which she took with her to the Sussex home of Lady Warrender in England





# Artists Make Merry in Movie Camps and Woodland Settings



Lawrence Tibbett warbles into the movie "mike" for Elisabeth Rethberg and Giacomo Lauri-Volpi, who have come to pay their respects to the Metropolitan baritone on the M-G-M lot in Hollywood



Lawrence Tibbett, made up for the title rôle of "The Rogue's Song," rests up for a moment with his manager, Jack Salter, who has visited the M-G-M studios to witness the windup of the Technicolor feature



Nina Morgana and Tito Schipa play at being movie actors during an idle afternoon in a Hollywood studio



At the left—Noted singers starring with the Los Angeles Grand Opera Company hold the hero of "The Rogue's Song" at bay during a playful moment on the set. Left to right, they are Andres de Seguro, Giuseppe Danise, Kathryn Meisle, Lawrence Tibbett, Leon Rothier, Elisabeth Rethberg, Giacomo Lauri-Volpi



Clara Rabinowitch, pianist, took part in a benefit concert on the Statendam.



Members of the Berkshire Chamber Music Colony, who have spent the summer in the study of string instruments with the South Mountain String Quartet, and have had orchestra practice under Willem Wilke, director of the Colony



The authors of "My Gift For You" among the big trees of California. Charles Wakefield Cadman, who composed the music, and Grace Osburne Wharton, poet, who wrote the lyric



## PLAN FESTIVITIES FOR ORGAN OPENING

### Carnegie Hall Celebration to Be a Brilliant Musical Event

Gina Pinnera, dramatic soprano, and Reinald Werrenrath, baritone, are to be the featured soloists at the Organ Dedication Concert in Carnegie Hall on Monday evening, Nov. 4. The concert, sponsored by a group of distinguished citizens, promises to be an event of social and musical significance marking the continued existence of the hall under its present owner, Robert E. Simon.

Pietro A. Yon will give the first official performance on one of the world's finest organs, an instrument which took its creators—George Kilgen and Sons of St. Louis—a year to build. A dramatic touch will then be added when Dr. Walter Damrosch, who conducted the first concert ever given in the hall, again wields the bâton as guest director of the Oratorio Society of New York. After conducting the group of 260 singers in commemoration of the opening night, Dr. Damrosch will pass the bâton over to his successor, Albert Stoessel.

#### Dr. Van Dyke to Speak

Dr. Henry Van Dyke will make the address of the evening. A symphony orchestra of musicians composed largely of members of the old New York Symphony will accompany the Oratorio Society and the soloists. The concert will be broadcast over Station WOR.

Representing the Junior League Glee Club of New York, twenty-five debutantes will serve as program officials under the chairmanship of Sally Shonk. The programs will be beautifully illustrated, containing an original etching of Carnegie Hall by William C. McNulty; a story of the studio life in the hall written by John Erskine, and contributions from music critics and editors.

On view in the galleries of the Carnegie Hall Book Shop, which is reached through a corridor leading from the foyer, will be a comprehensive showing of Carnegie Hall memorabilia. The exhibition will include rare and old documents, letters, prints, programs, books, diaries, which have been collected from many sources.

#### Honorary Committee

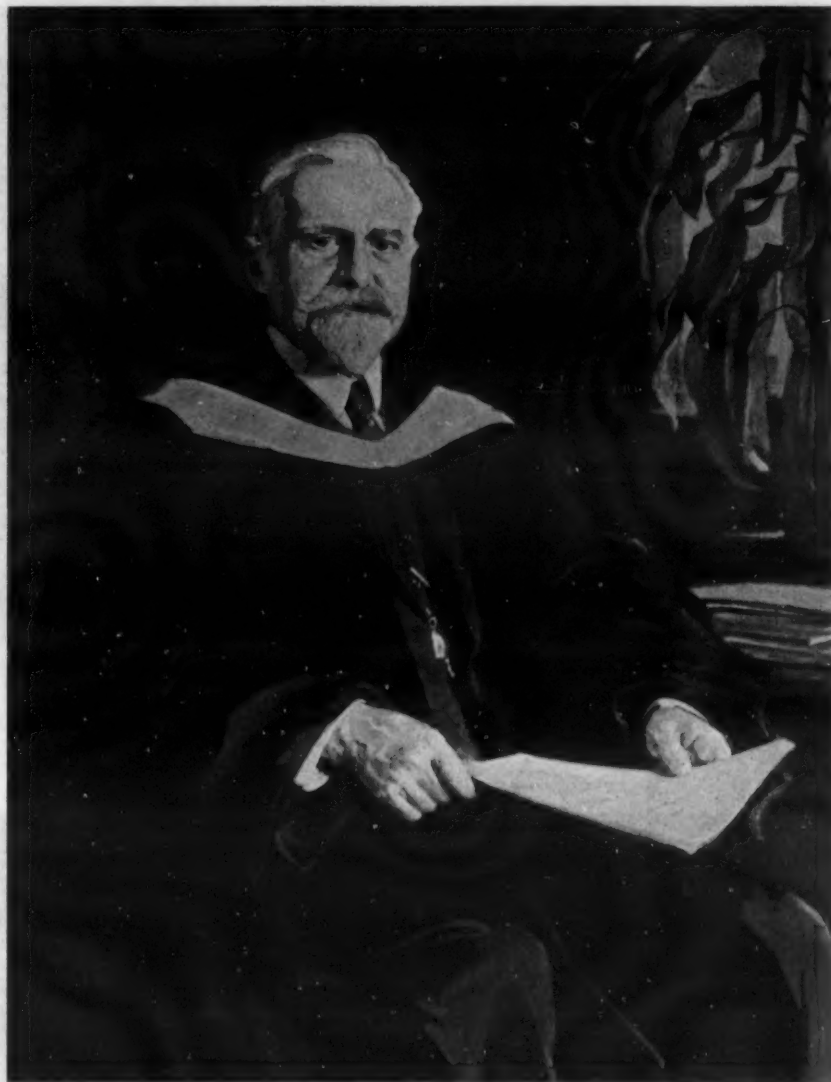
The following are on the honorary committee for the event: Felix Adler, John G. Agar, Richard Aldrich, Vincent Astor, Prof. Leopold Auer, Harold Bauer, Marion Bauer, Dr. Arthur H. Bestor, Mrs. Natalie K. Blair, Dr. Nicholas Murray Butler, Dr. S. Parkes Cadman, William M. Chadbourne, Richard S. Childs, Samuel Chotzinoff, Rev. Henry Sloane Coffin, Hon. Calvin Coolidge, Richard Copley, Paul D. Cravath, Henry H. Curran, Dr. Walter Damrosch, Dr. Hollis Dann, Olin Downes, Martha Lincoln Draper, Mrs. H. Ed-

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## Unveil New Portrait of Founder of the Institute of Musical Art



Dr. Frank Damrosch: A Portrait by Frederick Beaumont

ward Dreier, H. F. DuPont, Frederick H. Ecker, Mrs. Thomas A. Edison, Hon. Abram I. Elkus.

Also George Engles, Dr. John Erskine, Dr. John Finley, Harry Harkness Flagler, Col. Michael Friedsam, Ossip Gabrilowitch, George H. Gartlan, Norman Bel Geddes, Cass Gilbert, Lawrence Gilman, Edwin Franko Goldman, Henry Hadley, Fitzhugh W. Haensel, George J. Hecht, Carl Hein, William J. Henderson, Alfred Human, Ernest Hutcheson, Charles D. Isaacson, Arthur Curtiss James, Ralph Jonas.

Also Arthur Judson, Otto H. Kahn, Pierre V. R. Key, Alfred G. Kilgen, A. Walter Kramer, Dr. George F. Kunz, Harriet B. Laidlaw, Mgr. M. J. Lavelle, Walter Lippmann, David Mannes, George McAneny, Joseph V. McKee, Mrs. Eugene Meyer, Frederic P. Moore, Hon. Henry Morgenthau, Dr. T. Tertius Noble.

Also Adolph S. Ochs, William Church Osborn, William J. O'Shea, Horace J. Parmelee, George Foster Peabody, Gina Pinnera, Hon. Joseph M. Proskauer, Frederick B. Robinson, Nicholas Roerich, Mrs. C. C. Rumsey, William F. Russel, George J. Ryan, Charles Pike Sawyer, Mary K. Simkhovitch, Hon. Alfred E. Smith, Nelson S. Spencer, Albert Stoessel, Leopold Stokowski, William Mathaus Sullivan, Arthur Hays Sulzberger, Arturo Toscanini, Henry W. Taft, Joseph Urban, Lillian D. Wald, Felix M. Warburg, Paul M. Warburg, Reinald Werrenrath, Louis Wiley, Charles S. Wimpfheimer, Dr. Stephen S. Wise and Pietro A. Yon.

#### Morgan Appears at Lake Forest, Ill.

George Morgan, baritone, appeared as soloist recently at the dedication of a new organ in the home of Mrs. Theodore W. Robinson in Lake Forest, Ill. The organ is one of the most beautiful private instruments owned in Illinois.

## INSTITUTE CELEBRATES ITS 25TH ANNIVERSARY

Ceremonies Honor Dr. Frank Damrosch and Commemorate Birth of Leopold Damrosch

Three memorable events were celebrated at the Institute of Musical Art on Tuesday, Oct. 22: first, the ninety-seventh anniversary of the birth of Leopold Damrosch; second, the completion of twenty-five years of the Institute of Musical Art, founded by Dr. Frank Damrosch in 1904; third, the unveiling of the portrait of Dr. Frank Damrosch painted by the eminent English artist, Frederick Beaumont.

The ceremonies were marked by a program of string and choral music and two addresses.

The Brahms Quartet, Opus 51, No. 1 was played by the Musical Art Quartet; songs by Wolf and Schumann were sung by Mrs. Hester Richardson McCafferty, with A. Kostelanetz at the piano. Prince Alexis Obolensky added a song group.

Presentation of the portrait of Frank Damrosch was made by Dr. A. Madeley Richardson, of the Institute faculty; and with the unveiling of the portrait, the Chorale "Nun Danket Alle Gott," by Johann Cruger, was sung. Professor John Erskine delivered the acceptance address, and Dr. Frank Damrosch, dean of the Institute of Musical Art, made the concluding talk.

Among the invited guests were Harold Bauer, Daniel Gregory Mason, Dr. Clarence Dickinson, Mrs. Frederick Steinway, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. David Mannes and Frederic A. Juilliard and others.

#### Tiomkin to be Heard in Havana

Dimitri Tiomkin, composer and pianist under contract to Metro-Goldwyn-Mayer, will leave Nov. 24 for Havana for a 10 day's concert tour. Later he will appear at Carnegie Hall. Tiomkin is due back at Hollywood in January to resume work under his Metro-Goldwyn-Mayer contract, which calls for the composing of 16 ballets, writing of vocal numbers for them and scoring of various pictures. He will also do a concert tour on the Coast.

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## American Opera "Chrysalis" Given Impressive Première in Freiburg

**Edward Maryon, Composer, Voices Enthusiasm at Production Last Summer—To Be Repeated in Other Cities—Promise Presentation of Further Works Next Season**

THAT a new opera can be produced in a German opera house other than those of music centers like Berlin and Munich and in sterling fashion was proved last summer, when Edward Maryon heard his two act opera "Chrysalis" given at the Stadttheater at Freiburg in Baden. This theater, built two years before the war at a cost of many millions of marks, is said to be one of the best equipped theaters from an electrical and mechanical standpoint. It has a stage depth of no less than seventy-five meters from the proscenium curtain.

Mr. Maryon, who has been living in New York since 1915, went abroad two years ago with a number of his operas in his portfolio. He showed his works to conductors and on June 20 he heard his "Chrysalis" at Freiburg. Following the custom of Germany as to singing opera in German, he was obliged to have his libretto translated, which was ably done by Rudolf Stephan Hoffmann.

The opera, which deals with the grief of a young man who has lost his beloved in an airplane accident, has a mystic undertone. The press received it with much favor, barring those reviewers who condemn all works of foreigners in their nationalistic enthusiasm. Reviews were published in cities all over Germany (as well as locally in Freiburg), and even in Vienna.

Mr. Maryon has returned to the United States and spoke recently to a MUSICAL AMERICA interviewer of his experiences: "The splendid ensemble of the Freiburg opera is an inspiration. They have a way of doing things there which is very wonderful. Just think, the theater employs some three hundred people, who make all the costumes, the scenery, all inside the theater. There is a huge workshop. It is done 'on the premises,' so to speak.

"They gave three performances of 'Chrysalis,' and I understand it is proposed to continue performances of it this coming season. I have just learned that it will be heard in several other

cities, too. So that the eight curtain calls that they gave me at the première and the huge wreath, tied with the colors of the City of Freiburg, was more than a courtesy of the evening.

"The mayor, Dr. Bender, at the banquet given after the première, invited me to give my 'Cycle of Life' in his city, placing the theater at my disposal. I expect to give three performances of this work there after two years' time and am desirous of making Freiburg, the heart of the Black Forest, a new musical festival center.

"My operas 'Werewolf' and 'Kain' are now being planned for production in Germany next year. My experience at Freiburg has made me certain that there is a genuine desire to produce new works over there, irrespective of the standard repertoire, which they



A View of the Freiburg Stadttheater, Which Produced Edward Maryon's Two Act Opera "Chrysalis" Last Summer

maintain in much more complete fashion than we do." W. A.

### Kedroff Completes New Composition

Prof. N. Kedroff, founder and baritone of the Kedroff Quartet, while spending the summer months in Europe, has completed his "Byzantine Liturgy." On Sept. 8 some of the numbers of "Byzantine Liturgy" were sung for the first time by the Russian Cathedral Choir in Nice under the direction of the composer. Prof. Kedroff expects to give this composition its first American performance during the coming season. The Kedroff Quartet arrives in New York Oct. 10 for its third consecutive concert tour of this country.

### Marie Miller Scores in Paris

Marie Miller, harpist, gave two successful concerts in Paris this summer, and has returned to open her studio in the Park Central. She will again be the head of the harp department at the Institute of Musical Art. Her concert season will include a Canadian tour with appearance in Toronto, Chatham and London, Ontario; and she will give several concerts in the west next spring.



The Composer of "Chrysalis," Edward Maryon (seated) with the Artists Who Performed His Work. From Left to Right, Fritz Neumeyer, baritone; Richard Fried, conductor; Arthur Schneider, stage manager; Elvira Arlow, contralto; Kolter ten Hoonte, scenic artist; Dr. Max Krueger, intendant; Meta Liebermann, Soprano; Bruno Korell, tenor; Eugen Fuchs, baritone, and Max Dornbusch, tenor

### ENTERTAIN FOR PERSINGER

#### Cecile M. Berens Gives Reception for Teacher and Pupil

Cecile Matullath Berens gave a reception at her home on West 81st Street, New York, on Sunday afternoon, Oct. 13, in honor of Mr. and Mrs. Louis Persinger. Many prominent musicians were present and during the course of the afternoon a musical program was presented.

Mme. Berens introduced Mr. Persinger's pupil, Kayla Mitzl, a 14-year-old violinist, who has since made her début at Carnegie Hall on Oct. 19. Miss Mitzl performed works by Zimbalist and Sabin-Persinger in brilliant fashion, accompanied by Mr. Persinger at the piano. Mme. Berens gave great pleasure in her admirable presentation of a group of compositions by Chopin.

#### Gladys Axman to Star with Pennsylvania Grand Opera Company

Gladys Axman has been engaged by the Pennsylvania Grand Opera Company to sing leading rôles in the Philadelphia season and on tour in Boston, Springfield, Mass., and other cities. She will make her début in Philadelphia as Santuzza in "Cavalleria Rusticana."

#### Myra Hess Busy in England

The European tour of the celebrated English pianist, Myra Hess, includes appearances in Bradford on Nov. 24, Ayr on Nov. 27, Glasgow on the 28th, Bridge-of-Allan the following day and Edinburgh the 30th. In December she appears on the 2nd in Aberdeen, on the 4th in two appearances, afternoon and evening, at Colchester, on the 7th at Brighton, on the 11th at Twickenham, on the 14th at Queen's Hall, London, in a joint concert with Yelley d'Aranyi, violinist, on the 17th at Liverpool, and on the 18th at Sunderland.

#### Helen Musick Sings in St. Louis

ST. LOUIS, Mo., Oct. 21—Sponsored by a group of prominent St. Louisans, Helen Musick, gifted singer, made her

local debut recently in a song recital. She presented a program which included "Hear Ye, Israel," "Dich Teure Halle," Schumann's "Lotusblume," Schubert's "Ave Maria," Calbreath's "Evening in Old Japan" and Mozart's "Porgi Amor." Miss Musick displayed a soprano voice of lovely lyric quality of which the audience manifested an enthusiastic appreciation. Josef Adler afforded excellent accompaniments and also presented a solo group. S. L. C.

#### Nevada Van der Veer Returns After Triumphs in Europe

Nevada Van der Veer, contralto, has returned from Europe, where she achieved exceptional success in a recital in the Bach Saal, Berlin, and in other cities in Germany. She will be heard on Dec. 12 and 13 as soloist with the Philharmonic-Symphony in Beethoven's Ninth, Willem Mengelberg, conductor; and will appear as soloist with the Oratorio Society in "The Messiah" at Carnegie Hall on Dec. 27.

#### La Forge Appears on Vitaphone

Frank La Forge, composer-pianist, was heard recently on the Vitaphone with Mme. Frances Alda at the Strand theater. Mr. La Forge was seen and heard in his composition Romance, and also played the accompaniments for Mme. Alda. These artists will make several more of these pictures in the near future. Mr. La Forge will be heard at the Biltmore on Nov. 8, when he will accompany two of his pupils, Emma Otero, soprano, and Harrington van Hoesen, baritone. On the Atwater Kent hour, on Sunday, Nov. 3, Mr. La Forge will accompany Mme. Alda.

#### New Orleans Engages Pinnera

Gina Pinnera, soprano, will sing for the Philharmonic Society of New Orleans on Nov. 12. She recently scored a notable success at the Worcester Festival, a reengagement from last season. Subsequent bookings included recitals in Reading, Pa.; Youngstown, Ohio; Northfield, Minn.; St. Paul and Minneapolis, and New York.



### THE ELSHUCO TRIO of New York

"They played last night with the finish and musicianship which have always distinguished their performances. A large audience gave enthusiastic testimony to the esteem in which this fine group of musicians has long been held by lovers of chamber-music."—New York Times.

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### Karl Willem Aurelio KRAEUTER WILIEKE GIORNI

"Superbly were these compositions given voice by the Elshuco Trio which, though not as old, is as outstanding an ensemble in its field as the Flonsaley Quartet in its. They have achieved a perfection of ensemble. Yet not at the cost of artistic individuality."—St. Louis Globe-Democrat.

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# ORGAN MUSIC IN PUBLISHERS' NOVELTIES

ORGAN literature has been enriched through the publication of "Meditation in a Cathedral," by Marco Enrico Bossi, a posthumous

Fine Posthumous composition by the Bossi Work in well known Italian organist. (New York: G. Schirmer, Inc.) The form is free, and the music melts gracefully from one mood into another, but the work as a whole is firmly held together in a mold suggested by the title. There are many beautiful passages in this somewhat lengthy meditation, passages couched in rich harmonic and melodic patterns. From the same press there is a well executed transcription by H. Clough-Leigher of Selim Palmgren's popular piano piece, "May Night." There are also three pieces by J. Sebastian Matthews, written in the idiom of the modern organ, which possess real musical interest. Their titles are "Fantasy on an Old English Air," "Spring Caprice" and "A Slavic Romance." In such pieces we find the instrument redeemed from its ancient heaviness, presenting music of a lighter, gayer, but no less interesting character. Another number that is written in the light, crisp manner applicable to the modern organ is Walter N. Nash's "Water Sprites," a scherzo that will be found thoroughly interesting. Finally, Russell Hancock Miles has arranged the old English melody, "Drink To Me Only With Thine Eyes," making an acceptable piece out of it.

In "Southwestern Sketches," a suite for organ by Homer Nearing (New York: H. W. Gray Co.) there are five melodious movements, entitled "San Jacinto Morning," "Yucca Blossoms," "The Haunted Mesa," "Shadows" and "A Forgotten Trail." All the numbers are easy to play and several of them contain ideas that are unusually good. The second and fourth are slow in tempo, and in both there is considerable charm of melody.

Seth Bingham's Second Organ Suite, entitled "Pioneer America," another Gray publication, has four pieces, each based upon folk-songs or traditional melodies from different parts of the continent, save the first piece, "Redskin Rhapsody," which is merely written in what we have come

to recognize as the Indian manner. For the most part, Mr. Bingham does not develop his melodies to any extent, and for this reason there is a wandering, disjointed feeling in some of the movements. Personally, I prefer the spiritual, "Sailing Over the Jordan." The other titles are "Along the Frontier" and "Puritan Procession."

Three Arabesques, by Everett E. Truette, entitled "Aubade," "Angelus" and "Toccata" (Boston: Arthur P. Schmidt Co.) are written in the melodious, facile manner of this well known composer for the organ. Mr. Truette knows the instrument and how to write effectively for it, as these numbers show. The Toccata is a swift-moving piece demanding lightness and a clean touch. The Schmidt press has also put out "Short Festal Postlude," "Festival March in B Flat" and "Prayer," by Cuthbert Harris. They are in the usual Harris style: tuneful and effective, in a conventional manner that has no surprises.

Organ Pedal Studies, by Jessie Willy (Chicago: Clayton F. Summy Co.) is a book of real value to students. Pedal technique is explored in a sufficiently thorough manner to cover the ground satisfactorily. No space is wasted. There is enough repetition and enough dwelling upon each different phase of the subject to insure adequate training. The pupil is pushed ahead rapidly, and a very good pedal technique can be built up through the thirty pages of exercises given. The numerous illustrations from standard works constitute a particularly praiseworthy feature of the book. The Summy press is also responsible for Dudley Peele's Barcarolle, a liquid, smooth piece that goes well on the organ.

Edwin H. Lemare has made a skillful "Christmas Fantasia," based on the tune "Antioch," and entitled "Joy to the World" (Boston: Oliver Ditson Co.). There is also imagination in these pages, and, of course, Mr. Lemare has drawn on the wide resources of the instrument to a considerable extent, as one would expect from an artist of his achievements. Nicolas Stcherbat-

cheff's "The Shepherds' Pipes" and "The Star" is music which the shepherds might, indeed, have played themselves, so pastoral it is in mood. H. Clough-Leigher's transcription for the organ does it full justice. It is a Ditson print.

"Ballade Hongroise," by Frances Terry (New York: J. Fischer & Bro.) is a brilliant, rhythmical number, of rather more than moderate difficulty but thoroughly pianistic and musically interesting. There is no striving for modern effects of harmony, but the composer can be interesting in the more familiar idiom. John F. Carré's "Etude Fantastic" lives up to its title, and it is, at the same time, a very instructive and by no means commonplace piece of music. This number, too, would by no means be out of place on a recital program. Another publication for piano from the same press is Richard Stevens' "Dance of the Cannibals," an unusually good piece for the third grade.

A tuneful little cycle of four songs by Mary Helen Brown bears the title of "Water Songs" (New York: G. Schirmer, Inc.). The poems are by Michio Yamanoto, who, by introducing sampans, rice fields and other exoticisms, suggests Japan as a setting, though his verses are modeled after those of our ballad writers. The music is decidedly tuneful and easy to perform, both in the voice part, which lies for medium or high, and in the accompaniments.

SYDNEY DALTON

## REVIEWS IN BRIEF

Desiring to be of assistance to school orchestras and bands, and in answer to a demand for pieces that may be performed in unison by different instrumental combinations, Mortimer Wilson has composed a set of ten pieces that have been put out in a volume entitled "Instrumental Unisons" (New York: J. Fischer & Bro.). Mr. Wilson has succeeded in injecting much variety into these numbers, and has carried out his idea with signal success. All the usual orchestral instruments, together with two saxophones, are provided for, but any desirable combination, with piano, may be used.

Frieda Peycke's "Musically Illustrated Readings" (Boston: Oliver Ditson Co.) entitled "Doughnutting Time," "The Elf and the Dormouse" and "The Delusion of Ghosts," are short recitations of a humorous nature, accompanied on the piano with simple, appropriate music.

John Craig Kelley devotes thirty-six pages, containing 100 exercises, to "Lateral Flexibility of Fingers" (Brookline, Mass.: The Kelley Studios). The patient pupil who conscientiously practices all the exercises in the book should find no future difficulty in moving his fingers sidewise.

A succession of well known melodies and carefully selected exercises, with frequent careful explanations and admonitions, make up Book One, Op. 27, of Henry Hoare's First Lessons in Violin Playing, a modern method for beginners (Chicago: Educational Music Library). Mr. Hoare does not claim to have originated the material he uses, but rather to have selected it from the works of the great teachers of the instrument, putting it into graded, concise form.

S. D.

## Katharine Goodson Busy with Concerts in Europe Prior to American Tour



Katharine Goodson, Noted Pianist, Who Returns to America After Seven Years

Katharine Goodson, who comes to America for a three months' tour from Jan. 1 to April 1, after an absence of seven years, is at present busy in Europe. She was heard at Queen's Hall, London, on Oct. 21, playing the "Emperor" Concerto, by Beethoven with the London Symphony Orchestra, Sir Hamilton Harty, conductor. She will also play this work in her appearance with the Detroit Symphony in March.

In November she will play in Germany, appearing in Cologne on Nov. 27, and going on to Frankfurt, Berlin, Munich and other cities. She expects to leave England for New York about the middle of December for appearances on Jan. 9 and 10 with the Minneapolis Symphony in Minneapolis and St. Paul



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## Music Found to Have Curative Value for Delinquents and Feeble-Minded

### Experiments in State Institutions Reveal Excellent Results in Maintaining Discipline—Children Especially Benefited—Piano Playing Restores Calm

WHAT effect has music on the criminal or delinquent mind? That is a question that has been interesting behaviorists for some time, and the recent outbreaks in federal and state prisons have focussed the attention of laymen on what heretofore has been a matter reserved for the professional criminologist or social worker.

Music, it has been known for some time, creates reactions which can be definitely measured and scientifically applied.

In reformatories and penitentiaries music is a powerful factor in maintaining discipline. A number of years ago in a middle western state the warden of a penitentiary believed that the prison was a correctional agency rather than a place for punishment. In the few years he saw wonderful things happen through the development of musical group work. At one time he invited a number of physicians to visit the institution to see the effect of music, that he might arouse them to its possibilities for general use in all such places. The story of that visit was thrilling. A vaudeville performance was given by the convicts which would have rivaled regular productions, and during the dinner for the visitors, a saxophone sextet played. Every man was a "lifer," and everyone had developed his ability to play since commitment.

#### Harmonicas for Delinquents

Many schools for incorrigible boys are resorting to military drill as the most effective way to enforce discipline. Lack of early discipline is considered one of the contributing causes to the delinquency of these boys. In some of the schools an effort is made to interest as many boys as possible in musical activities. Harmonica bands have proved of great value, for many of the boys pick up harmonica playing very quickly, and the instrument in the pocket is always at hand to while away any idle moments. Some people have wondered—why the harmonica bands? The answer is that they aid greatly in group socialization and that from them many boys advance to the study of some orchestral or band instrument. Practically all these correctional schools have bands, and some have orchestras in the process of development. The singing classes seem to have been the last to be developed. Possibly the superintendents have feared that the boys would rebel against singing because it was "sissy," but experience shows that few boys take that attitude.

In the boys' club of a well-known settlement, the work was quite informal in that there were no registered classes. The boys sang because of their love for singing. When the first group was brought to the teacher not a boy of the thirty could sing higher than G above middle C because their throats were so tense that it was impossible. This physical inhibition had become an

emotional inhibition, and a mental inhibition as well. And because the better or constructive emotions are expressed in the upper voice, since that expression was shut off by the contraction in the throat, the boys lived in the lower emotions and some of them were thieves. The relaxation of the throat, and the resultant ability to use the upper voice opened up the normal channels of expression and the boys forgot their vices.

The superintendent, after a year's work, reported that "every boy who sang is a changed boy." Most workers with boys affirm most confidently that there are no bad boys. As one experienced gentleman said: "There are difficult boys, but no bad boys." Every boy, if you really gain his confidence, will tell you he wants to be good.

#### It Soothes the Savage Breast

In mental hospitals, for instance, the excitement often found among patients can be changed to calm very quickly by playing on the piano. Sometimes it requires a rendition excited to the pitch of the group mind at the moment, gradually growing calmer and calmer until peace is restored. Other times, a composition, possibly a folk-song or a ballad, which can arouse the reminiscent, commands immediate attention and is effective. Frequently, among the patients there are those who, having been trained musically, find lucid moments as a result of the musical activity. But here, as everywhere else, among the mentally sick or well, the chief consideration must be the happiness induced by the music. Amazing results have been accomplished in mental hospitals where extraordinary entertainments have been given by the patients themselves.

The work has been carried also to the feeble-minded. In many institutions of this nature are patients of all chronological as well as mental ages, up to the border line. To anyone experienced in work with this class certain characteristics are expected. Little or no initiative is evident, many drift along with the least possible effort. The dragging of the feet and general slouching along, which is so apparent with the mental deficits of the lower grade, is indicative of their mental inactivity. As the mentality is stimulated of course this lethargy of body and mind is thrown off and the appearance and traits approach more nearly those of the normal.

#### Prescribed for Feeble-Minded

In one state institution for feeble-minded this scientific application of music has had a test of a few months—not long enough to know definitely the ultimate attainments, for that would require years, but long enough to realize the advantages and to see the future. In this institution a day school is maintained in which the children under seventeen years and of sufficient mentality to warrant it, are enrolled. The work does not go beyond the fourth or fifth grade. Music is given almost as much time as are the regular branches. In addition there are musical groups among the higher types of older patients. A glee club was formed of men from seventeen to thirty-seven years, who were employed in various capacities on the grounds—also a group of colored boys.

This institution has had a band for

#### Carl F. Lauber Prize Offered for Composition

PHILADELPHIA, Oct. 21.—The Provident Trust Company offers for the year 1929-30 the Carl F. Lauber Music Award for composers in the Philadelphia district who will not have passed the age of twenty-one by March 1, 1930. Competitors must be students in public or private schools. The award will be made by the following committee: Henry Gordon Thunder, Nicholas Douty and H. Alexander Matthews. Manuscripts must be submitted to the Provident Trust Company, 1632 Chestnut Street, Philadelphia, not later than March 1. The award consists of a medal and a cash sum.

years which did such good work that it had often been engaged in the neighboring towns, to play for lawn fetes and festivals, giving these patients a chance for at least an occasional view of something outside the grounds. It also had a harmonica band which served a great purpose as a start for musical endeavor. About six months after this organization was formed it competed in a county contest of harmonica bands and won second place, while a patient brought back first prize for male solo player, and a colored girl received third prize in the women's competition.

#### Percussion for Patients

Research work was pursued here and valuable records made of the rhythmic response of over six hundred patients. The investigation was conducted in the cottages, in which the children are segregated, starting with those in which were the very low grades. Short periods each day for only a few weeks brought noticeable improvement in some of the patients of very limited mental development. To each cottage a portable organ was taken, on which the teacher played while she directed the day school boys or girls who served as helpers in their respective cottages. Crude percussion instruments were given to the patients, and the school children who had been trained and showed well-developed rhythmic sense, helped the less fortunate ones. One little fellow, with only one foot, would go by rapid hops across the room to help another boy who was not beating in time to the music.

The boys' glee club was put through the rhythmic work, and the efforts resolved themselves into a percussion orchestra, if such a title is allowable. Each boy made any variation of the rhythm he wished, provided he kept the beat, and any individual bodily reaction that anyone felt like expressing was in order. Some of the singing in the glee club was in four parts and very good voices were found. One boy was a member of every musical organization among the male patients, glee club, band and harmonica band. He played a horn, ukelele, harmonica and accordion, not to mention Jew's harp, bones and kazoos. In addition, he had a very good baritone voice.

#### Discovering Talent

The work with the girls offered just as much variety. The colored girl, who took the prize for harmonica playing, played the slide trombone in the orchestra and had a beautiful contralto voice. An especially good voice of wide range and sweet quality was possessed by a young woman who was in the

orchestra. These are only some of the findings of the musician who uses music scientifically for mental defectives.

This new school of music looks to the effect. The workers tell of many experiences of ignorance in making selections for various occasions and they do not spare themselves in helping to improve that condition. One recalls presenting a program for the girls and boys in a detention home and ignorantly using the song, "Nobody Knows de Trouble I See." With everyone of the group of listeners in trouble, it was an unhappy choice, and started one girl crying hysterically.

#### Dr. van de Wall a Pioneer

Among the psychiatrists, who are in charge of the various institutions and hospitals, there is a keen interest shown in the development of this scientific idea of music. The only state which has, as yet, definitely developed this work is Pennsylvania. Dr. Willem van de Wall is Field Representative of the Mental Hygiene Department of the state, and his special duty is the supervision of music in all the state institutions. It is big work and he is doing a splendid job. Other states will soon follow, for all over the country this new phase of musical activity is arousing interest among medical men and psychologists.

This work is so new and the results of even these few years of endeavor are so surprising, that it looks as if music will prove to be, when properly used, one of the greatest socializing factors yet experimented with. If a few months' work with the mental defectives and the mentally ill shows such results one dares not hazard an opinion as to the benefits to be found after five years. If music were brought in this new way into the education and training of normal children, now without it, probably many of the problems of delinquency, incorrigibility and mental failure might be surmounted. It can only be conjectured what the future will show; least of all are the people directly concerned in the work willing to suggest what new avenues of application may open up.

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# Enthusiasts in Many Cities Write to Praise Musical America

## Music Director Predicts Increased Usefulness

Dear MUSICAL AMERICA:

Allow me to say how pleased I am that MUSICAL AMERICA has returned to its original form. I am quite sure that under Mr. Kramer's guidance our old-established music journal shall be restored to its former eminence and be even increased in its usefulness. With every best wish, I am,

Faithfully yours,

J. LEWIS BROWNE

Director of Music, Chicago Board of Education.

Oct. 15, 1929.

Chicago, Ill.

## Warmest Congratulations

Dear MUSICAL AMERICA:

My warmest congratulations and good wishes for renewed prosperity, success and permanence.

Yours very sincerely,

BRUNO HUHN

Oct. 14, 1929.

New York.

## Best of Good Wishes

Dear MUSICAL AMERICA:

It is impossible for me to tell you what it means to me to have the old MUSICAL AMERICA back again. The very best of good wishes for the success of this inspiring paper.

Sincerely yours,

IDA E. SIRDEFIELD

Sept. 30, 1929.

Kent, Ohio.

## Happy to be a Reader

Dear MUSICAL AMERICA:

I received your last issue of MUSICAL AMERICA and was very happy to see that it has gone back to its old policy, the policy that made it the paper it was in the old days of John C. Freund. I have been a subscriber for twelve years, and am very happy to be numbered among your readers.

Sincerely yours,

LOUIS BAER

Oct. 3, 1929.

Philadelphia, Pa.

## Most Welcome

Dear MUSICAL AMERICA:

The return of MUSICAL AMERICA to its original form is most welcome. It is like seeing a friend returned to sanity after masquerading in foreign guise. Having been a subscriber almost from the time MUSICAL AMERICA first appeared it was almost impossible to reconcile myself to the change.

Many thanks to the powers that be.

Most cordially yours,

JESSIE W. TAYLOR

Oct. 8, 1929.

Hayward, Cal.

## Same Magazine Again

Dear MUSICAL AMERICA:

I was much pleased to find MUSICAL AMERICA the same old magazine in the September issue.

Yours very truly,

PAUL W. MATHEWS

Director of Music,

Knoxville High School

Oct. 8, 1929.

Knoxville, Tenn.

## Return is Agreeable

Dear MUSICAL AMERICA:

I am a subscriber to your magazine and have been for a number of years. I might say that your recent return to the old time style is very agreeable to me.

Very truly yours,

EDWARD B. FURRY

Oct. 14, 1929.

Union, N. Y.

## From a Conservative

Dear MUSICAL AMERICA:

Delighted to see you in your old form once again. I am very conservative and do not like changes, especially if they are not an improvement.

Sincerely,

BUNTY SWAN

Oct. 6, 1929.

Edinburgh, Scotland.

## Genuine Pleasure

Dear MUSICAL AMERICA:

It was with feelings of the most genuine pleasure that I have just read my first copy of MUSICAL AMERICA since its return to the style and policy which created a great paper. Strength to your arm and to the editorial pen which I know will be so ably wielded for the best in music.

Sincerely,

MARSHALL KERNOCHAN

Oct. 14, 1929.

Tuxedo Park, N. Y.

## A First Subscriber

Dear MUSICAL AMERICA:

I wish to add my note of congratulation and appreciation to the many you are receiving at this time. I was one of the first subscribers in the early 1900s. Thank you for returning an old friend.

With all good wishes,

ALBERT EDWIN HOSMER

Sept. 26, 1929.

Evanston, Ill.

## Congratulations from Palm Beach

Dear MUSICAL AMERICA:

Please accept my congratulations on the new change in management.

Very sincerely,

FERDINAND V. ANDERSON

Sept. 27, 1929.

Palm Beach, Fla.

## Relief from Artificial Smartness

Dear MUSICAL AMERICA:

May I congratulate the new management upon the renewal of the artistic tone of MUSICAL AMERICA? It is a great relief from the artificial smartness of the articles during the past year. Thank you for the change. With best wishes for the future success of MUSICAL AMERICA,

ELIZABETH ELLEN STARR

Aug. 27, 1929.

Baltimore, Md.

## Back to Civilization

Dear MUSICAL AMERICA:

When I opened your paper this morning I felt that I was back in civilization again. It has been quite a trial to keep enthusiastic, but now I am glad I did not "fly the coop." Mephisto can't make things too spicy to suit me.

Very truly yours,

MRS. WALTER S. FERGUSON

Aug. 28, 1929.

Rockville, Ind.

## Dorothy Bowen Voices Approval

Dear MUSICAL AMERICA:

I am so glad you are reestablishing our MUSICAL AMERICA. I learned all I know of the requisites of a singer from closely observing the comments, program material, criticisms, etc., while I was struggling for my musical education, and the result of my reading was that I was able to hold my own with the singers who had had years of platform experience, whereas I was just a fledgling. I do not believe one can overestimate the educational value of straightforward editorial policy, and while a music journal must of necessity be a business proposition as well, still I think MUSICAL AMERICA had the highest and wisest standards of any in the field.

Yours very cordially,

DOROTHY BOWEN

Chicago, Ill., Oct. 8, 1929.

## Splendid, As in Old Days

Dear MUSICAL AMERICA:

I received the September copy and see that the magazine has again become the splendid MUSICAL AMERICA that it formerly was. I do hope that my copies will reach me, for I do regret to miss reading even one copy.

Very truly,

MRS. HARRY ALLEN

Alliance, Ohio, Oct. 8, 1929.

## Style Is Stimulating

Dear MUSICAL AMERICA:

Allow me to congratulate you on the issues since your return to the paper's old style. It certainly is stimulating and will meet with popular approval, I am sure. May I send along my best wishes.

Very truly yours,

WILLIS W. THORN

Music Editor, The Flint Daily Journal

Flint, Mich., Oct. 8, 1929.

## Reader for 25 Years Gives Thanks

Dear MUSICAL AMERICA:

Please accept my hearty thanks for returning MUSICAL AMERICA to its original policies. After having enjoyed it for over twenty-five years, it is good to have my old friend back again. Success to you!

Very cordially,

MRS. E. B. PERSONS

Sept. 7, 1929.

Detroit, Mich.

## Better Than a Dozen Issues

Dear MUSICAL AMERICA:

I just opened my copy for August, and am pleasantly surprised to see it in its old form again. After reading it, I found it more interesting and more in it than we have had in a dozen issues lately.

Yours very truly,

WENDELL M. JONES

Aug. 24, 1929.

Alliance, Ohio.

## Praise From a Reader for 19 Years

Dear MUSICAL AMERICA:

I would like to congratulate the management on returning to the former policies of Mr. Freund, and having secured Mr. Kramer as editor. Having been a subscriber for nearly 19 years, I am glad the policy will be less erratic in the future.

Sincerely yours,

ETHEL S. DRUMMOND

Aug. 30, 1929.

Philadelphia, Pa.

## Happy Over Widespread Expression of Joy

Dear MUSICAL AMERICA:

In this day, when the craze for something new, something different, runs riot, how wonderfully refreshing it is to find such a widespread expression of joy at the return of something that gladdened many a heart in days gone by. Although very late in the game, I cannot refrain from adding my small tribute to Mr. Majeski, Mr. Kramer and the rest of you, for giving us the good old MUSICAL AMERICA that I used to enjoy so much. The reason for my tardiness is that I only opened the October 10th issue a day or two ago. Believe me, I will open the paper on time in the future.

Most cordially yours,

ROLLO MAITLAND

Oct. 17, 1929.

Philadelphia, Pa.

## Chorus of Thanksgiving

Dear MUSICAL AMERICA:

May I add my voice to the swelling chorus that is singing a thanksgiving anthem over the return of MUSICAL AMERICA? In its old form—to which you are rapidly restoring it—MUSICAL AMERICA possessed a distinct journalistic personality which won for it a place uniquely its own. Best wishes.

Sincerely yours,

J. C. WILCOX

Director, Denver College of Music.  
Denver, Colo., Oct. 7, 1929.

## Thank You, Miss Quinlan!

Dear MUSICAL AMERICA:

I am very much pleased to see the great change in MUSICAL AMERICA. I have been a subscriber for several years and always enjoyed it so much. I am very glad it has gone back to the former arrangement. It is a fine publication; the best I have seen. I will tell others how fine it is.

Sincerely,

NELLIE QUINLAN

Sept. 10, 1929.

Clyde, Ohio.

## Earned Affections

Dear MUSICAL AMERICA:

It is a great pleasure to see an old friend like MUSICAL AMERICA resume the guise in which it was so long familiar, and in which it had earned the affections of most people interested in music the country over.

Merely to read Mr. Kramer's name as Editor-in-Chief of the paper as reorganized is assurance of progress, growth and adherence to high ideals.

Sincerely yours,

CHARLES F. MANNEY

Editor for Oliver Ditson Company.

Oct. 19, 1929.

Boston, Mass.



## RECITALISTS CROWD CHICAGO CALENDAR

### Artists in Fine Fettle as New Season Gets Under Way

CHICAGO, Oct. 21.—Fritz Kreisler, violinist, gave his first recital of the season at Orchestra Hall on Oct. 13. The eminent artist was in superb form and has seldom been heard to play so brilliantly. A more extended program than he usually offers included a Pasquali Sonata, the Bach Chaconne, and Saint-Saëns' Concerto in B minor. Carl Lamson was the accompanist.

Elly Ney, now a resident of this city, was heard at the Studebaker Theatre, Oct. 13. She was at her best in such works as Beethoven's "Pathétique" Sonata and Schumann's "Scenes from Childhood."

Dorothy Bowen, a young Chicago singer, gave a recital at the Playhouse on Oct. 13. Miss Bowen, in addition to being of ingratiating stage presence, is the possessor of a soprano voice of smoothness and flexibility. Taste and skill adorned an exceptionally well-chosen program. Frank Laird Waller was an adept assistant at the piano.

Margaret Lester, Chicago soprano, selected the numbers for her Kimball Hall recital of Oct. 15 from the works of contemporary American composers. She chose well and effectively, displaying a fresh, brilliant voice. Twenty-two composers were represented, among them Herbert E. Hyde, John Alden Carpenter, Adolf Brune, Louis Victor Saar, Herman Devries, and the singer's accompanist-husband, William Lester.

The Woman's Symphony Orchestra of Chicago opened its fourth season with a concert at the Eighth Street

Theatre under the direction of Ebba Sundstrom on Oct. 9. She displayed excellent qualifications for the position. Her beat was clearly marked, she won careful attention from the orchestra, and her musical ideas were those of a well-routined musician. The program consisted of a Bach-Abert transcription, Beethoven's "Pastoral" Symphony, Louis Victor Saar's suite, "Rococo," and the "Rienzi" Overture. Kathryn Witwer was soloist, giving an enjoyable account of her abilities in the Waltz from Gounod's "Romeo and Juliet" and a group of songs.

Benedict Saxe, young Chicago pianist, gave his annual recital in the Playhouse on Oct. 6, revealing constant development of his natural gifts.

Marking the inauguration of the new organ installed in the Chicago Stadium, a joint concert was given by Marcel Dupre, organist, and the Paulist Choristers of Chicago, conducted by Father O'Malley.

Lucie Westen, lyric soprano, formerly of the Chicago Civic Opera, gave a recital at the Studebaker on Oct. 6. Miss Westen sings with the same taste, and the voice is of the same attractive, silvery quality as when she was regularly heard in the Auditorium.

The Young American Artist Series opened its fourteenth season in Curtiss Hall with a joint recital by Beatrice Welter, pianist, and Lewis Wareham, baritone, on Oct. 10.

Fanny Cole Sample, soprano, and John Dwight Sample, tenor, members of the Philadelphia Opera Company, though Chicagoans in residence, gave a joint recital for the benefit of the Convent of the Cenacle at the Auditorium on Oct. 6.

### Herbert Witherspoon Noted Voice Teacher, Opens Chicago Studio



Moffett  
Herbert Witherspoon, Vocal Pedagogue,  
Who Is Teaching Privately in Chicago

Herbert Witherspoon, who served as president of the Chicago Musical College for four seasons past, has severed connections with that institution and has opened his own studios where he will give instruction in voice building and interpretation. Mr. Witherspoon will have associated with him Helen Wolverton, who has worked with him in his studio for a number of years.

### WRNY BROADCASTS OPERAS

Presentations Conducted by Edouard Lebegott and Edward French

A group of light opera singers offering operettas by Gilbert and Sullivan, Victor Herbert, Wakefield Cadman and Arthur Penn is heard over WRNY every Tuesday evening. In the case of the longer operas of Gilbert and Sullivan, one act is given at a time. The principals are Dorothy Hendrie, soprano; Mary Hughes, mezzo-soprano; Francis Carpenter, tenor; Hubert Hendrie, baritone. The production is under the direction of Edward French.

Nino Ruisi and his group of singers present operas in miniature over WRNY, every Saturday night with Edouard Lebegott conducting. The repertoire includes not only Italian, but also French, German, Russian and English operas. The singers are Agnes Robinson, Anna Lodarto, Elena Maggia, Joseph Kallini, Ugo Vittozzi and an ensemble of ten voices with the studio orchestra.

### Margolies Pupil Heard in Chicago

CHICAGO, Oct. 19.—Mollie Margolies, member of the faculty of the Chicago Musical College, and assistant to Rudolph Ganz, presented her pupil, Ralph Squires, in recital on Oct. 2. Mr. Squires displayed brilliant gifts of execution and a splendid musical sense in a long program including two Bach-Busoni Choral Preludes, two Brahms numbers, Schumann's "Etudes Symphonique," and pieces by Debussy, Chopin and Liszt.

Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, has been engaged by Balaban and Katz for a week at the Paradise Theater.

# NYRA DORRANCE—OBOLLENSKY

SOPRANO

BASSO CANTANTE

SCORE IN JOINT RECITAL, CARNEGIE HALL, OCTOBER 20, 1929

"... Miss Dorrance sings with authority and much musical understanding... her range is large..."  
"New York Times"

"Nyra Dorrance and Prince Alexis Obolensky received a cordial greeting which was well deserved."  
"New York Evening Post"

"... A program of good selection and much variety... Miss Dorrance with a good soprano sang German lieder in the second group. A large audience enjoyed the concert..."  
"New York Sun"

"... Miss Dorrance has a well schooled soprano, fresh, warm and of carrying power."  
"New York Staats-Zeitung"



Photo by Apeda, N. Y.

"Prince Alexis Obolensky's voice, exceptional in range and flexibility and in its extremes of contra-bass and high tones, maintains impeccable pitch and charming quality. In the Aria from Mozart's 'Magic Flute' his interpretation was artistically and originally presented, emphasis effectively placed and tonal shading a reflection of taste and style."  
"New York American"

"The basso of Prince Obolensky is distinguished by a warm timbre—pliable—and it is distinctly pleasing... well balanced in all registers, and in addition has much depth..."  
"New York Staats-Zeitung"

"... A voice of imposing timbre, sonorous and full..."  
"New York World"

"A fine natural endowment... His Russian group was admirably presented."  
"Brooklyn Daily Eagle"

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## BANNER ORCHESTRA SEASON FOR DETROIT

### Return of Gabrilowitsch a Notable Event—Guest Conductors Named

DETROIT, MICH., Oct. 15.—The return of Ossip Gabrilowitsch after a year's leave of absence, to the conductorship of the Detroit Symphony Orchestra was an event of tremendous interest, with the assurance that this, his eleventh season, will be an outstanding one in the musical life of Detroit.

Of the sixteen pair of subscription concerts Mr. Gabrilowitsch will conduct eleven. Victor Kolar, associate conductor, will make two appearances. Mr. Kolar conducted the most successful Belle Isle season the city has ever had.

Eugene Goossens returns as guest conductor at two pairs of the subscription concerts and Bernardino Molinari will complete the list of guest conductors at the concerts of Jan. 16-17.

Soloists for the subscription series, in the order of appearance, are: Ossip Gabrilowitsch, conductor and pianist; Margaret Matzenauer, Nina Koshetz, Russian soprano; Vladimir Horowitz, Sadah Shuchari and Isabelle Yalkowsky, violinist and pianist; Sigrid Olegin, Myra Hess, Mischa Elman, Katharine Goodson, pianist, and Ilya Schkolnik, violinist, and Georges Miquelle, 'cellist.

The first of a series of twelve popular concerts in Orchestra Hall was given Oct. 13. Victor Kolar will conduct most of the concerts, with Mr. Gabrilowitsch, Eugene Goossens, Bernardino Molinari and Ilya Schkolnik as guest conductors. Soloists will include the following members of the orchestra: Georges Miquelle, Fred S. Paine, and Jascha Schwarzman; also June Wells and Gizi Szanto in a two-piano program; the Fisk singers, and the Ypsilanti Choir.

The five Saturday morning young people's concerts will again be in the hands of Victor Kolar and Edith Rhetts, educational director of the Detroit Symphony Society. Free concerts to the school children of Detroit and surrounding towns will again be a feature. This year 30,000 new children will be the guests of the Detroit Symphony Society.



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## Aguilars Re-Establish the Lute As Instrument of Popular Favor



*The Aguilar Quartet of Madrid, New-Comers to America, Who Have Re-Awakened Interest in the Ancient Instrument of Bards and Lovers*

THE Aguilar Lute Quartet of Madrid, introduced by the Metropolitan Musical Bureau which has also sponsored such important successes as the English Singers, La Argentina, and Segovia, will arrive in this country during the early part of November for their first American tour. They will make their debut at the Town Hall, Monday evening, Nov. 11.

Immediately after, they will leave for appearances in Boston, Chicago, Detroit and other western cities. Among the colleges and schools where they will play are Eastman School of Music, Princeton University, DePauw University, Principia College, Lake Forest School of Music, Brown University. The Schola Cantorum of New York has also booked them for an appearance. In December, the Aguilars will visit Cuba, giving two recitals for the Sociedad Pro Arte Musical.

The personnel of the quartet consists of three brothers and a sister. From an early age the children were given the advantage of thorough musical training on more than one musical instrument. They early sensed the

possibilities of the lute, the heritage of the once-conquering Moors of Spain.

After several years of practise, they made their first public appearance as a quartet, and demonstrated the artistic possibilities of the lute as a concert instrument. They brought to light many forgotten works of fifteenth and sixteenth century lutenists, and made quartet arrangements of old four-part songs. They also gave cause for many to remember that Bach, Mozart and Haydn wrote for the lute—Bach, especially, finding great pleasure in this instrument. Modern writers, too, have appreciated the technical as well as tonal possibilities of the lute; such writers as Joaquin Nin, Turina, Otaño, Halffter, Salazar, have either made arrangements of their works for the Aguilars or composed directly for them.

The concerts of the Aguilars in Paris, London and Brussels added to their artistic success, while their recent South American tour has contributed further recognition. The tour of the Aguilar Lute Quartet this season is limited to five weeks, owing to the necessity for their early return to Europe for concerts there.

### Roth Quartet Guests of the Bohemians

A reception in honor of the Roth Quartet marked the first meeting of the Bohemians on Oct. 14. It also served to register the first performance of Jean Rogister's Quartet No. 4. This new work, in the modern idiom, is in four movements. It is rich in harmonic texture and is very difficult. Both in its performance and in the Mozart Quartet in G which preceded it, the musicians disclosed an excellent ensemble, meticulous in technical detail and perfect in intonation.

Ruth Breton has been chosen to open the Artistic Mornings at the Hotel Plaza on Nov. 7. Ezio Pinza and Efrem Zimbalist follow on Dec. 5 and 19.

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### Surplus of Other Years Will Meet St. Louis Theatre Deficit

ST. LOUIS, Mo., Oct. 21.—The Municipal Theatre Association announces that there will be a deficit for the 1929 season of somewhere between \$12,000 and \$15,000, but that the Board of Guarantors, which underwrites a fund of \$75,000, will not be called upon to pay this amount as it will be taken from the surplus, which amounts to about \$37,500. This has accumulated over ten years of productions. Plans are under way for the production next season of some of the most recent successes in musical comedy and light opera. S. L. C.

### Bornschein Wins Swift & Co. Prize

CHICAGO, Oct. 1.—Franz C. Bornschein of Baltimore, Md., has been awarded the \$100 prize of the Swift & Company Male Chorus for the best musical setting to the poem "Outward Bound," by Catherine Parmenter. This

is the third time Mr. Bornschein has won the prize. Dr. Walter Keller, H. T. Fitzsimmons and D. A. Clippinger, conductor of the chorus, were the judges. The first performance is expected to be given at Orchestra Hall on March 6, when Claire Dux will be the guest artist.

### Appoint Baldwin Artist Manager

Richmond Harris has been named manager of the artist department of the Baldwin Piano Company to succeed Walter E. Koons. Mr. Harris was formerly a member of the Chicago branch of the company.

### Chicago Orchestra Names Bolognini as First 'Cellist

CHICAGO, Oct. 3.—Ennio Bolognini has been appointed first 'cellist of the Chicago Symphony to succeed Alfred Wallenstein, who is now first 'cellist of the New York Philharmonic. Mr. Bolognini has been widely heard in concert and on the radio, and has been a member of the New York Philharmonic Symphony Orchestra.

### Gift to American Opera Company

CHICAGO, Oct. 1.—Ira Nelson Morris, former Ambassador to Sweden, has made a donation of \$15,000 to the American Opera Company, it is announced by Mrs. Waller Borden, president.

### Barbara Lull Weds Louis F. Rahm

The marriage of Barbara Lull, violinist, to Louis F. Rahm, of Princeton University, took place on Sept. 28. Miss Lull will teach in Princeton and continue her concert career.

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## The Musician's Bookshelf

Anyone familiar with books written about singing, knows those of Clara Kathleen Rogers, famed in opera under the name of Clara Doria. Her book, "My Voice and I" is one of the most enlightening bits of writing on the voice and its use, which has ever come to the reviewer's attention, even though he does not wholly agree with some of the statements made therein. In the present volume, "English Diction, The Voice in Speech" (Boston: Oliver Ditson Co.) Mrs. Rogers offers in enlarged form, Part I of her book, "English Diction in Song and Speech" originally published in 1912, for her classes at the New England Conservatory. The book covers the question in minutest detail and anyone who does daily the exercises given, will unquestionably improve his diction immensely. There are some points, however, of which Mrs. Rogers loses sight, the greatest of which is that there is no accepted standard of pronunciation of the English language such as obtains in French with that of the Comédie Française. In England, as in this country, there are variations of intonation and pronunciation which depend upon geography rather than education or social position. The breaking of the vowel "a" in words like "card," and "garden" still prevalent in tidewater Virginia, is a relic of the "elegant" pronunciation current in London in the 17th Century, when "obliged," for instance, was pronounced "obleeeged." These may be localisms of time and place but can hardly be called mispronunciations. To educated Southern ears, Mrs. Rogers' indication of the proper sound of "out" as "ah-oot" sounds quite as strange as the converse does to the ears of Beacon Hill. And who shall say which is right and which wrong? Mrs. Rogers corrects a large number of ugly and inelegant pronunciations even if she almost invariably spells "vocal cords" "vocal chords." The book is most highly recommended to anyone interested in the subject. J. D.

While not concerned primarily with the world of music, "Luck, Your Silent Partner," by Lothrop Stoddard (New York: Horace Liveright), deals here and there with the part which luck has played in the careers of various musicians. These portions, as a matter of fact, are about the least striking part of the book. Any person who has spent a few years in musical journalism has seen this sort of thing come into the office by the ton. Sometimes it is genuine, sometimes made up by the yard for publicity purposes. It is never especially convincing. Mr. Stoddard's book is of necessity fragmentary. Many of the anecdotes will prove balm to those fretting under the illusion of being pursued by ill luck. Some

of the historical parts contain information of interest. The slogans "You May Be Made by Luck" and "Your Turn May Be Coming" "It Will Pay You to Read This Book" on the jacket exclude the work from serious consideration which is also made to recede further into the middle distance by another adjuration, "Look Opposite Page 320 for \$300 in 'Luck' Prizes." The volume in view of all this may obtain a wide popularity. It is not apt to be included in a supplement to Dr. Eliot's Five Foot Book Shelf should any such addition ever be contemplated. J. A. H.

"The Gentle Art of Singing" (Vols. 2, 3, and 4). By Sir Henry Wood. (New York: Oxford University Press, American Branch.) This is a continuation of the first volume of a pretentious technical work for the voice which was reviewed in these columns at the time of its publication. Sir Henry is not concerned about tone production. He is vitally concerned about technique insofar as it is associated with velocity, pitch, flexibility, musicianship and the ability to sing any interval, passage or ornamentation with exactness, precision and facility. There is no doubt that anyone who conscientiously studies Sir Henry's work will be able to sing anything in the repertoire of voice. The question is whether the author has not overdone it. Fewer exercises more thoroughly studied might give equally good results. However, "The Gentle Art of Singing" is a remarkable work, full of excellent material for the pupil and the skilled professional alike. S. D.

A 100-page book entitled "Fretted Instrument Orchestras" (New York: National Bureau for the Advancement of Music) has just appeared. It is a guide to procedure on organizing and maintaining ensembles of banjos, mandolins, guitars and other plectrum instruments. The keynote is expressed on the front cover of the book: "It Is Easier to Listen But It's Fun to Play."

An impressive feature is found in the forty-seven pages of reports on 248 existing fretted instrument ensembles in all parts of the country. These reports were received in the course of the bureau's survey on the subject, which extended not only throughout the United States but into Canada, England and Japan. Of the ensembles thus represented, one hundred are to be definitely listed as mandolin orchestras and eighty-nine as banjo bands. In addition, there are nineteen miscellaneous in nature, as mentioned above, besides seventeen classified as banjo, mandolin and guitar clubs and twenty-five as guitar ensembles. Another practical feature of the book is a bibliography of publications for fretted instruments, including teaching material and music for performance.

### BOOK BREVITIES

"The Musical Pilgrim," edited by Dr. Arthur Somervell, (New York: Oxford University Press, American Branch) is a series of paper-bound

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Paul Robeson, Baritone, Who Will Be Heard Here for the First Time in Three Years

handbooks not intended solely for the professional musician. The main idea is to stimulate interest in music through analysis and explanation. Of eight numbers received, six are devoted to the works of John Sebastian Bach. In two books, Dr. Charles Sanford Terry treats of Bach's Cantatas and Oratorios. In another two volumes the same musician considers the Passions, and in a fifth book he writes of the B Minor Mass. The Brandenburg Concertos are interestingly analysed by J. A. Fuller-Maitland. The professional musician and the ambitious amateur alike will find these works instructive, authoritative and admirably executed. "Handel's Oratorio, 'The Messiah,'" by Edward C. Bairstow, is the title of another of the Pilgrims, and here, again, is a valuable volume. "A Study of Mozart's Last Three Symphonies," by A. E. F. Dickinson, is the work of a man who evidently possesses a deep affection for the music of Mozart, and for that reason, as well as on account of his scholarly treatment, the book is invaluable. S. D.

## Paul Robeson to Make American Tour After Three Years' Absence

Paul Robeson, the Negro baritone, who has been absent from this country the past three years, will make his reappearance in a Carnegie Hall recital on Tuesday evening, Nov. 5, in a program of all-Negro music.

Mr. Robeson has been singing in England and on the continent, following his success in "Show Boat" at the Drury Lane in London.

Vienna, Prague, Budapest fell in line with Paris and Berlin in the reception they accorded the impressive young Negro who both in stature and art has been compared to Chaliapin. Mr. Robeson is due to arrive in New York on the *Tuscania*, Oct. 28. Immediately after his two New York recitals on Nov. 5 and 10, he will leave for a concert tour which includes Canada and the middle west.

### Orchestra Dates for Salmond

Felix Salmond, the noted 'cellist, has been engaged as soloist with the Rochester Symphony on Nov. 15; on Dec. 27 and 28 he will be heard in Boston with the Boston Symphony, and with the Friends of Music, New York, on Feb. 18. Mr. Salmond will make his Canadian debut at the English Folk-music Festival in Toronto, Nov. 14. Two New York recitals are scheduled for Dec. 14 and March 9, and he will make a tour to the Pacific Coast during the second half of the season.

### Benno Moiseiwitsch to Return for Tour

Benno Moiseiwitsch, pianist, who has been touring South America will return to the United States about the middle of October. His first appearance of the season will be in Johnstown, Pa. He will be heard in New York with the Friends of Music on Oct. 29, and in a recital in the Town Hall on the afternoon of Nov. 23.

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# FROM FOREIGN MUSIC CENTRES

## Monteux to Head New Orchestral Body in Paris—Rossini's "Tell" to Have Centenary Celebration—Queen Marie Writes Opera Libretto

A YEAR ago this time there was a tremendous flourish of trumpets in connection with the founding of the Orchestre Symphonique de Paris. For years Paris had muddled along with five or six orchestras, all of them composed of excellent musicians, but all inadequately paid and more than inadequately rehearsed. The situation was aggravated by the absence of good conductors—Albert Wolff, sometime conductor at Fortieth Street and Broadway, devoted most of his time to the Opéra-Comique, and he was the only conductor (in the German, Italian or American sense of the word) in Paris.

The Orchestre Symphonique was to be generously supplied with funds, amply rehearsed and conducted, largely for the benefit of modern composers, by Ernest Ansermet, the noted Swiss Stravinsky opponent, Alfred Cortot, and Georges Fourestier, of the Opéra-Comique. It was fully expected that the orchestra would rank with that of the Amsterdam Concertgebouw and the Berlin Philharmonic.

However, the division of labor and responsibility among the three conductors apparently defeated the scheme and the French press was for a time rather bitter at the unwarranted publicity they felt it had received. To still the clamor, the directors of the orchestra have secured the services of Pierre Monteux, formerly of Boston and Philadelphia, and at present associated with Mengelberg in Amsterdam, as "artistic director" of the new orchestra. Whatever his faults, he is much more nearly a real conductor than anyone Paris has heard regularly for years, and his return at the end of last season was the occasion for tremendous enthusiasm.

The following conductors will direct guest performances: Abendroth, Ansermet, Arbos, Foch, Georgesco, Harty, von Hoesslin, Mengelberg, Scherchen, Schneevoigt, Stravinsky, Poulenc.

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The French are enormously taken up these days with the centenary of Rossini's "William Tell." Festivities are being arranged, inevitably, at Geneva, and the Paris Opéra, no less, is already rehearsing the old war-horse. That fact alone would almost indicate to those familiar with Opéra performances that Rossini is to be signally honored by being given something like an adequate performance.

Almost as long as this department can remember, it seems, there have



Karl Hammes, One of Europe's Best Known Don Giovannis

Berlin, Salzburg and Vienna recently have appraised the Don Giovanni of Karl Hammes, who is now perhaps the best known interpreter of this classic rôle in Central Europe. At one of the Salzburg performances, two of the chief personages in the Metropolitan's forthcoming revival of the Mozart opera were recognized in the audience; they were Tullio Serafin, who will conduct, and Ezio Pinza, who will sing the titular part. Hammes sang baritone rôles during the Berlin festival in performances of "Iphigenia in Tauris," "The Tales of Hoffmann," "Il Matrimonio Segreto" and other operas. He is described as a handsome singer of distinguished bearing and a voice of mellow and aristocratic quality.

been articles on Rossini in the French magazines. We have turned hopefully each week to the end of "Rossini vu en 1929" in *Le Ménestrel* by the eminent Julien Tiersot; for years it has always ended with the fateful italics "A suivre." On the thirteenth of last month the series came to an end, and we had almost decided to begin reading *Le Ménestrel* again when we picked up the issue of Sept. 27 and found that a new series by Henri de Curzon had started, this time on "Rossini's Operas in Paris and Their Interpreters"—a subject which obviously can and indubitably will be stretched out for months and months yet.

\*\*\*

Queen Marie of Roumania, who has been having rather a hard time of it politically, has sought consolation in literary pursuits, following in the footsteps of her mother-in-law, and has re-

cently completed a libretto for an opera by Ottosco, the director of the Buchar Academy of Music. Krenek is said to be working on an opera concerned with the life of Orestes; Lehar has undertaken two operettas, one on Catherine II and one on "The Sin and the Saint"; Kalman has finished one called "The Violet of Montmartre," and Oscar Strauss's son is putting the finishing touches on one which *Musica d'Oggi* bilingually refers to as "Il jazz band di Miss Kitty."

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The double keyboard piano invented by Emanuel Moor has now been taken up by the German piano firm of Bechstein. The critic of the *Hamburgischer Correspondent* is enthusiastic about the effects which were achieved in a recent demonstration of the new Bechstein instrument, particularly as applied to eighteenth century music, where it is possible to couple the two keyboards at the interval of an octave, like a harpsichord.

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The *Chesterian*, excellent musical review published by J. and W. Chester, Ltd., and edited by G. Jean-Aubry, has just issued an index to its contents during the last ten years. The publishers hardly overstate the case when they say that it forms a "comprehensive survey of modern musical ideas and theories."

\*\*\*

The Ballets Russes, whose director, Serge Diaghileff, died recently, are to retain his name under the new régime. Serge Gregorieff, for years scenic director of the organization, is to take over its general direction.

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The prices of musical manuscripts and other rarities, always far below

corresponding prices in the literary field, are steadily mounting. A Mozart auction, described as one of the most noteworthy that has ever taken place, was held recently by Leo Liepmannsohn in Berlin, and netted about \$20,000. The most valuable item was Mozart's personally compiled index of his works during the period between 1784 and 1791, with dates, indications of instrumentation and thematic covering twenty-nine pages. Probably the least valuable was a visiting card of Konstanze, Mozart's wife.

\*\*\*

Three French operas had their German premieres on Sept. 27 at the Kroll Oper, Platz der Republik, Berlin—Ravel's "L'Heure Espagnole," Milhaud's "Le Pauvre Matelot," and Ibert's "Angélique." The composers were present and all were enthusiastically received.

\*\*\*

The 200th anniversary of the birth of Haydn is to be celebrated in Vienna with an international exposition of music and the theatre. The connection of the latter with Haydn would seem a bit tenuous, but doubtless we shall be so much taken up in 1932 with one who had still less to do with either that it won't much matter.

## Weisbach to Be Guest Conductor with London Symphony

Hans Weisbach, conductor at Düsseldorf, has been engaged as guest conductor for the London Symphony Orchestra for a concert on March 2 next. Herr Weisbach conducted for four weeks last summer at the Kurhaus Concerts at Scheveningen, Holland.

## NORFLEET TRIO ACTIVE

### Close Fourth Season of Chamber Music Camp for Girls

The members of the Norfleet Trio, Catharine Norfleet, Helen Norfleet and Leeper Norfleet, have returned to New York after holding the fourth season of their chamber music camp for girls at Peterboro, N. H., adjoining the MacDowell Colony. Thirteen States and Canada were represented in the attendance, which included students of piano, violin, cello, viola, harp and voice.

The Sunday afternoon programs given by the trio and staff were regularly attended by members of the MacDowell Colony and other distinguished guests, including Lee Pattison, Charles Haubiel, Thornton Wilder, Louise Ayers Garnett, Helen Hartness Flanders and Mr. and Mrs. Raymond B. Fosdick. New compositions by Charles Haubiel and Louise Ayers Garnett were played, and the trio also assisted Charles Haubiel in a program of his works for trio and two pianos in the Regina Watson studio of the MacDowell Colony.

## CAROLYN BEEBE RETURNS

### Director of New York Chamber Music Society Preparing New Programs

Carolyn Beebe, pianist and founder of the New York Chamber Music Society, spent the summer at Sag Harbor and Mystic, Conn., where she has been preparing programs for the forthcoming season of the Sunday Salons of the New York Chamber Music Society. This is the fifth season of the Sunday Salons which have become more and more popular each year.

The concerts will be given in the beautifully and newly designed ballroom of the Hotel Plaza as usual. The seating arrangement is informal and a buffet supper is served following the concert. Mrs. Vera Bull Hull is subscription chairman and manager of the series of five concerts which will be given the third Sunday evening of each month, beginning Nov. 17.

Edwin Straybridge will give a dance recital at the Guild Theatre on Sunday evening, Nov. 3, presenting a program of new ensembles and characterizations.

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## Local and Visiting Artists Open San Francisco Concert Season

### Elisabeth Rethberg Returns to Repeat Triumphs Pre- viously Made in Opera— Bohemians Hold Jinks— Prepare for Symphony Concerts

SAN FRANCISCO, Oct. 19.—San Francisco's 1929-30 concert season was officially opened Oct. 14, when Elisabeth Rethberg sang to some three thousand persons in Dreamland Auditorium, under the management of Selby Oppenheimer.

It was a master stroke on the part of this impresario to bring back the star of our recent opera season to inaugurate his subscription series. The immense audience accorded the artist a welcoming ovation which left no doubt as to the place she occupies in the hearts of San Francisco's music lovers. In return, she gave us singing as perfect as the human ear is apt to hear.

The program was devoted largely to Schubert, Brahms, and operatic excerpts, and the golden purity of her tone was as evident in the wildly impassioned moments of Schubert's "Eifersucht und Stolz" as in the lilting phrases of his "Ständchen." Nor did it leave her in the coloratura passages of John Densmore's "A Spring Fancy," which was a most effective number in an otherwise charming but unpretentious group of English songs, or in the dramatic demands of Puccini or Wagner.

Too much praise can not be given to Elizabeth Alexander for her work as accompanist. Her art was a fine complement to that of Rethberg, possessing analogous qualities that made for an ideal blending of voice and piano. Together they gave one of the most satisfying recitals it has ever been our pleasure to hear.

#### Local Artists in Recitals

Resident artists were heard to advantage a week previous to Rethberg's recital. Conspicuous for intelligent and artistic work was Flossita Badger, soprano, who sang to a large audience in the Community Playhouse, with Lincoln Batchelder as her accompanist.

Miss Badger, recently returned from Italy, where she had some opera experience, revealed a fine sense of style and the ability to enter wholly into the spirit of a song and convey it unmistakably to her audience. Her voice, though marred by a cold, seemed capable of a wide variety of expression. It was resonant, well-focused, and intelligently controlled. Her program revealed a high sense of musicianship. Handel, Strauss, Schubert, folk songs, opera, and representative American composers were drawn upon. Mr.

Batchelder contributed two solo numbers which proved less satisfying than his work as accompanist.

Hother Wismer, violinist, gave his annual violin and viola program to a sympathetic audience in the Colonial Room of the St. Francis Hotel, introducing two works new to San Francisco—Edward Schneider's "Midsummer Idyl" and Arthur Foote's "Romance in E." He was admirably assisted by Edward Harris in the role of accompanist.

#### Bohemians Hold Jinks

The Bohemian Club's 1929 Jinks became revitalized in the hands of the organization's orchestra, chorus, soloists, and cameraman when they combined to present the highlights of "The Gest of Robin Hood" in concert and movie form before a capacity audience in the Columbia Theater.

The story was written by Charles Norris; the music by Robert Newall, who listens to the ticking of the stock exchange by day. The musical score was tuneful and altogether captivating. "Ellen, Sweet Ellen," the love song of Alan-a-Dale exquisitely sung by Easton Kent, and the "Drinking Song" by Austin Sperry and Chorus were especially effective.

The Club's Chorus is an excellent group of non-professional singers, and includes a bass section of unusual excellence. The orchestra is better than some ensembles we could mention, and their performance under the baton of James H. Todd was thoroughly enjoyable.

The thousands who do not have the privilege of attending the Bohemian Grove functions gave evidence of appreciating this theater presentation quite as much as those to whom the performance recalled happy and vivid memories.

#### Estelle Reed in Modern Dances

A dance program in which fragmentary episodes of rhythmic beauty were combined in a living mosaic of choreographic art was presented by Estelle Reed and her artist pupils in the Community Playhouse Oct. 15. Dancing on a bare stage with draped curtains for a background, Miss Reed and her associates gracefully evoked the spirit of modernity, and disclosed the beauty inherent in straight lines and the power that lies in simplicity.

In her dance creations Miss Reed has successfully applied the same economy of means evident in modern music, painting, and architecture. A unique example was her "Moment Dynamic" to Honneger's music, in which linear movement emphasizing straight lines and angles rhythmically expressed.

The ensemble composed of Eva May, Betty Noyes, Bernice Cameron, May O'Donnell, and La Viva Del Curo presented another impressive piece of choreography original with Miss Reed.

It was Cyril Scott's "In the Jungle," conceived as counterpoint with a figure of two against three. It was a rare study—primitive in effect yet modern in treatment.

Most of the choreography was original with the dancers, but some of Michio Ito's was included on the program with telling effect.

Estelle Reed and her group of dancers leave early in November for a fourteen months' tour which includes bookings in France, Germany, Holland, Czechoslovakia and Java.

The Pacific Musical Society opened its season with a program by Lajos Shuk, cellist, and Grace Davis Northrup, soprano. Mr. Shuk, making his debut here, created a very favorable impression.

MARJORY M. FISHER.

#### Sylvia Lent Offers Interesting Program

Sylvia Lent will give her annual violin recital at the Town Hall on Thursday evening, Oct. 31, with Frank Bibb at the piano. The Mozart Concerto in A and the Brahms Sonata No. 1 for piano and violin will be her main offerings. An Arioso by Maria Castelnuova-Tedesco, Variations on a Chinese Theme by Vittorio Rieti, Milhaud's Le Printemps and Saint-Saëns' Introduction and Rondo Capriccioso complete her numbers.

#### Edwin and Jewel Bethany Hughes to Give Two-Piano Recital

Edwin and Jewel Bethany Hughes will appear in a recital of two-piano music at the Town Hall on Saturday evening, Nov. 9. Sinding's Variations, the Mozart Sonata in D, Arensky's "Silhouettes," and numbers by Reinecke and Albeniz make their program out of the ordinary.

#### d'Aranyi to Play American Music

Yelly d'Aranyi, violinist, for whom composers of three nations have written special works, can add another dedication to her name. This time an American composer whose name is withheld for the present, has written a sonata which she will play next winter with the composer at the piano. Last season Miss d'Aranyi essayed her first American music when A. Walter Kramer dedicated to her his "Silhouette," of which she has made a Columbia record, issued recently.

## ST. LOUIS WELCOMES STARS IN CONCERTS

### John Charles Thomas and Edith Mason Open New Season

ST. LOUIS, Mo., Oct. 21.—John Charles Thomas, baritone, opened the musical season with the first concert of the Principia Concert Course at Howard Hall on Oct. 11. One can think of no more fitting opening, for it had all the charm and variety that any one person could give to music lovers. Mr. Thomas has a distinct personality and is master of his art. He gave of these freely, so generously, in fact, that even those in the audience who might not have been real music lovers could not fail to understand and appreciate his exquisite interpretations.

This includes his very varied program. Among the list were the somber but superbly sung "In Questa Tomba" by Beethoven; Brahms' "Ständchen"; Salvatore Rosa's "Star Vicino"; Carissimi's "Vittoria Mio Cuore"; R. Strauss' "Wie Sollten Wir Geheim Sie Halten"; Duparc's "Lamento"; Augusta Holmes' "Au Pays"; Verdi's Aria from "The Masked Ball" ("Eri Tu") and a delightful group of songs by Elgar, Bridge, Howells, Manning and Siemenn, to which were added a half dozen encores. Lester Hodges added much to the recital by his accompaniments and a very well done piano group.

The first concert to be given in the new Arena was presented Sunday evening, Oct. 13, when Edith Mason, prima donna of the Chicago Civic Opera Company, assisted by a sextet of singers, a chorus of 1000 voices and a 75-piece band, gave a rousing concert. The occasion was the official dedication of the huge building. The band was under the direction of William Boencke, and L. M. Molino directed the singing.

The Civic Music League under the management of Elizabeth Cueny announces a most interesting list of attractions for the season. It is to present Charles Hackett; Paul Kochanski, violinist, on Nov. 11; the Russian Symphony Choir, Nov. 26; Kreutzberg and Georgi, dancing duo, on Jan. 7, and Dusolina Giannini, soprano, Feb. 11.

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"Unusually successful in regard, with technical skill and a tone possessing mellowness and depth and a considerable range of color and timbre. The program was well chosen."—*F. D. Perkins, New York Tribune.*

"Miss Greco possesses certain technical skill in manipulating a responsive instrument and showed considerable musical acquaintance and taste in the manner of her offering."—*Greta Bennett, New York American.*

"Miss Greco played with evident sincerity and sympathetic understanding many works arranged for her instrument from Palestrina, Pergolesi, and other early masters to contemporary Italian composers, including Respighi, Malipiero, Pizzetti, and Casella."—*Robert Brady, New York Times.*

"Last night's audience delighted in Miss Greco. It was all very pretty, and it is precisely that adjective that describes Miss Greco's playing both manner and technique."—*Irving Weiss, New York Evening Journal.*

"Literally the first concert of the season occupied Town Hall last night. Miss Greco has a soft and pleasant touch and an agreeable sense of musical values."—*Julian Scaman, The World.*

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## LINCOLN, NEBRASKA, RUNS ORCHESTRA AT A PROFIT

Symphony Organization of 45 Players  
Boasts of Never Having a Deficit

LINCOLN, NEB., Oct. 19.—The Lincoln Symphony Orchestra, starting its fourth season, takes pride in the fact that among orchestras, it is distinctive in its business organization. Here is an organization of forty-five men giving four concerts with nine rehearsals each for the sum of \$6,500! Each musician is paid the union scale, and the conductor is a graduate of the Vienna Conservatory and former first oboe of the Minneapolis Symphony.

In organization, it is a municipal orchestra defined by city ordinance, but not supported by city funds. It is sponsored by the Junior Chamber of Commerce, a board of directors and a Symphony Association of several hundred members all of whom are boosters for the orchestra. The Symphony Association consists of members who contribute \$25 a year, and half of the orchestra players are such patrons and guarantors to the extent of \$25. There is no deficit; there never was one, and this past year the season ended with a \$500 profit.

Members of the orchestra are all local musicians, theatre players and music teachers. They play for the love

of it, and as rehearsals and concerts are on Sunday it does not interfere with their regular activities. The soloists are local musicians. In fact, every point is considered that will make the orchestra a self-supporting organization. It is improving rapidly as an artistic body, and this city believes it can tell the world how to manage a symphony orchestra that is not costly and which does not have deficits for a few individuals to make up. It may be some day known as the Lincoln method.

### San Antonio Offers Composers' Prize

SAN ANTONIO, TEX., Oct. 19.—The Composers' Club held its first meeting at the home of Mrs. L. A. Mackay Cantell, and elected Mrs. Fred Wallace as president in place of John M. Steinfeld, resigned. Three concerts will be given in the Plaza Ballroom, at which original compositions of members will be heard. Four cash prizes of \$250 are awarded, the fund being the contribution of a music lover of San Antonio. The first concert will be given Nov. 19.

### Bruce Simonds to Play Here

Bruce Simonds, pianist, will have his first New York appearance this season as soloist with the American Orchestral Society at Carnegie Hall on Oct. 29. He will play the seldom heard work, "Night in the Gardens of Spain," by De Falla.

## OPENS LECTURE SERIES

Aaron Copland Discusses Modern Operatic Tendencies

Aaron Copland's annual series of lectures on modern music at the New School for Social Research, 436 West 23rd Street, began on Friday evening, Oct. 4, with a lecture on modern operatic tendencies, illustrated with examples (Mr. Copland "neither singing," as he put it, "nor keeping quiet") from Berg's "Wozzeck," Krenek's "Jonny" and Stravinsky's "Oedipus."

Mr. Copland briefly reviewed the history of opera, drawing from it the conclusion that all reforms, aiming to contribute more realism to opera, are destined to eventual failure. Of the trinity of music, words and dramatic action one element is inevitably destined to predominate. Modern composers have in some instances recognized this. Realizing that opera is an essentially unrealistic form, they have frankly accepted operatic conventions. They have, for the most part, and wisely, as Mr. Copland thinks, given up the attempt to make the music a continuous psychological commentary on the drama in the Wagnerian manner. In some cases they have gone so far as to establish the music and the drama as entirely separate entities, having nothing to do with each other,

as in Hindemith's latest "Neues vom Tage." Or, as in "Oedipus," they have centered all their attention on the music and made the words and the drama a mere peg to hang it on. Mr. Copland's lectures continue every Friday evening at 8.30.

## LEGINSKA TO OPEN SERIES

Inaugurates Season at Lexington College of Music

LEXINGTON, KY., Oct. 1.—The thirteenth annual concert series of the Lexington College of Music will open on Friday, Nov. 7, with the appearance of the Boston Women's Symphony Orchestra, Ethel Leginska, conductor.

Other concerts will be Alfreda San Malo, Dec. 3; Paderewski, Jan. 8; Harald Kreutzberg and Yvonne Georgi, dancers, Jan. 17; Frances Peralta, Jan. 27; Rafaelo Diaz, Feb. 24; Arthur Shattuck, March 6; the Liebeslieder Quartet and Symphonic Ensemble, April 17. A children's matinee of the Little Symphony Orchestra, Maurice de Pachk, conductor, will be given the same day.

Albert Spalding sailed on Sept. 26 for a European tour which will keep him abroad until January. His opening concert in this country will be on Jan. 21 at Orange, N. J.

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## COLUMBUS SEASON GETS EARLY START

### Women's Music Club En- gages Artists—Symphony Club Brings Orchestras

COLUMBUS, OHIO, Oct. 19.—The music season was inaugurated on Oct. 11 with the Women's Music Club's presentation of Mme. Louise Homer, contralto, and Richard Bonelli, baritone, in joint recital. The Music Club, in this, its forty-seventh year, will offer seven concerts instead of the customary six. Other artists to appear are: La Argentina, Nov. 29; Mischa Elman, Jan. 17; Sigrid Onegin, Feb. 7; the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, and Phyllis Kraeuter, 'cello soloist, Feb. 17; Vladimir Horowitz, March 21; and Rosa Ponselle, April 4.

Mrs. William C. Graham is the newly elected president of the Music Club succeeding Mrs. Andrew Timberman. She is the fourth president since 1900. Mrs. Graham, as a soprano soloist in concert and oratorio, is well-known in this city. She has for a number of years been advisory chairman of the Music Club settlement schools. She is also state chairman of music settlement schools for the State Federation. She has secured Mrs. Edgar Stillman Kelley to lecture each month for the study section of the club.

The Symphony Club of Central Ohio, of which Mrs. B. Gwynne Huntington is president, offers the Detroit Symphony Orchestra for its opening concert on Nov. 11. Mr. Gabrilowitsch will act both as conductor and piano soloist on this occasion. The Cincinnati Symphony under Fritz Reiner will give the second concert Dec. 2. Nikolai Sokoloff brings the Cleveland Orchestra Feb. 10, and the Chicago Symphony with Frederick Stock will give the closing concert March 4.

The Chicago and Cincinnati orchestras will give "pop" matinees for children and young people. Out of two hundred members of the Symphony Club there were only four dissenting votes at the annual meeting to the proposal to have straight orchestral programs this season with no soloists. This will be the sixth season of the Symphony Club.

Capital University Conservatory of Music is bringing a number of artists this season to Mees Auditorium. The Vienna Mastersingers will be heard on Oct. 18; Reinold Werrenrath on Nov. 15; Joseph Lhevinne, Dec. 6; and the Capital University Chapel Choir, under Ellis Snyder will make its only local appearance on April 6. Several lecturers are also included on this course.

Pupils are now being enrolled by the department of music of Ohio State University, of which Dr. Royal Hughes is director. This department was open throughout the summer. Concerts were given by the Haydn String Quartet, of which Vera Watson Downing is first violin; by Herbert Wall, baritone and by Marion Wilson Haynie, pianist. Karl Eschman, director of the Denison Conservatory of Music at Granville, gave a summer course in History and Appreciation of Music.

Geraldine Riegger, contralto, of New York, Mrs. Helen Schauk Emery, soprano of Fort Worth, Texas, and Marguerite Heer Oman, Columbus pianist, gave a recent program at the home of Mrs. Andrew Timberman, honorary

president of the Women's Music Club. Miss Riegger was a protégée of the club during the early years of her music study, and has since received a Juilliard scholarship for five years in succession, studying with Mme. Sembrich. R. C. S.

### TO LECTURE ON SACRED ART

#### Pius X School of Liturgical Music Offers Comprehensive Program

Under the patronage of Cardinal Hayes, the Pius X School of Liturgical Music of the College of the Sacred Heart has announced a course of special lectures in the History of Sacred Art, to begin Oct. 25, and continue with two lectures monthly until April 25. The introductory lecture will be given by Professor Edward Kennard Rand of Harvard University, one of the leading authorities of the Mediaeval Academy of America.

The subject of liturgical drama will be dealt with by Professor Karl Young of Yale University, on Nov. 1 and 15. Rev. T. Lawrason Riggs, Chaplain of the Catholic Club of Yale University, will give the December lectures on Rubrics. Ralph Adams Cram will give two lectures in January on architecture, and Bancel La Farge will speak on sacred painting in February.

The Rev. Cornelius Clifford will deal with the subject of sacred literature in the March lectures. In April, Mrs. Justine B. Ward, to whose initiative the Pius X School of Liturgical Music owes its origin, will bring the course to its conclusion with two lectures on liturgical music. The lectures will be given in the hall of the Pius X School of Liturgical Music, Convent Avenue and West 130th Street, New York City.

#### Glazounoff to Conduct New Work Here

Alexander Glazounoff, eminent Russian composer, and head of the Imperial Conservatory in Leningrad, will sail for New York on the *Rochambeau*, Nov. 6, arriving Nov. 15. This will be his first visit to the United States. His latest work, a piano concerto, will be performed by an orchestra of 110 men under his direction at the Metropolitan Opera House on the evening of Dec. 3. Olga Gavrilov, engaged by him in Europe to play the piano part in this work, will accompany him to this country. He will appear as guest conductor of several orchestras.

#### American Opera Artists, Inc., Organ- izes for Singers' Benefit

The first annual banquet of the American Opera Artists, Inc., will be held Wednesday evening, Nov. 13, at the Hotel McAlpin. The organization proposes to fill a place in the field of grand opera similar to that of Actors' Equity in the theatrical world.

Nino Ruisi, bass, is head of the committee of arrangements. Salvatore Sciarretti, tenor, is president of the American Opera Artists. The board of trustees includes Ralph Errolle, Joseph Interrante, Alfredo Valenti and Mr. Ruisi.

#### Durieux Returns from Europe

William Durieux, 'cellist, has returned from Europe after a three months' stay in Holland and England. In London he gave a concert in Aeolian Hall with Marion Carley with great success and he appeared on several broadcasting programs. Mr. Durieux has brought with him a valuable 'cello, purchased in England. It is a Joseph Guarnerius, made in 1721.

## Passed Away

#### Julius Klengel

LEIPZIG, Oct. 10.—Julius Klengel, one of the most prominent contemporary 'cellists, died here recently. Mr. Klengel was a brother of "Kanon Klengel," prominent as a composer in contrapuntal forms. He was born in Leipzig, Sept. 24, 1859. He studied 'cello with Emil Hegar and composition with Jadassohn and was for a number of years first 'cellist in the Gewandhaus Orchestra, as well as teacher at the Conservatory. He also wrote numerous works for his instrument.

#### Selby C. Oppenheimer, Jr.

SAN FRANCISCO, CAL., Oct. 18.—Selby C. Oppenheimer, Jr., the only son of Selby C. Oppenheimer, concert and theatrical manager of this city, died here on Oct. 1, as the result of an automobile accident. Mr. Oppenheimer was in his twenty-fifth year. He was associated in business with his father.

#### Fanchon Thompson

PARIS, Oct. 15.—Fanchon Thompson, mezzo-soprano, at one time a member of the Opéra Comique, died here on Sept. 25, after a long illness. Miss Thompson was a native of Chicago and made her debut as *Stephano* to the *Juliette* of Nellie Melba at Covent Garden. Later she made a success as *Carmen* at the Comique and went to America as a member of Col. Henry W. Savage's organization which gave a pre-season of opera in English at the Metropolitan in 1901. Miss Thompson had made her home in Paris for a number of years.

#### Ada Crossley

LONDON, Oct. 18.—Ada Crossley, the eminent Australian mezzo-soprano, died here on Oct. 17. Mme. Crossley was born in Australia on March 3, 1874, and after training and public appearances there, went to London in 1894. She continued her studies with Santley and later with Mathilde Marchesi in Paris and made her London debut in Queen's Hall, May 18, 1895. She married Dr. Francis F. Muecke in 1905.

#### Max Darewski

LONDON, Oct. 18.—Max Darewski, composer-pianist, died here on Sept. 26. Mr. Darewski, who had composed a considerable amount of light music, was the husband of Ruby Miller, actress. He was in his thirty-fifth year.

#### Fannie Francisca

PARIS, Oct. 15.—Fanny Francisca, American operatic soprano and the wife of Jacques Coint, stage manager at the Hammerstein Manhattan Opera House, died here on Sept. 25, at the Hotel Majestic, after a long illness. Mme. Francisca was a native of San Francisco. She had her training under the late Mathilde Marchesi.

#### John B. Daniel

John B. Daniel, one of the most popular radio announcers, and well known to all National Broadcasting Company's listeners, died in New York on Aug. 19, following an operation. Mr. Daniel, who was the son of the well-known singer, Tom Daniel, popular a generation ago, had been in the radio field since 1925.

#### Albertine Woodward Moore

MADISON, WIS., Oct. 18.—Mrs. Albertine Woodward Moore, known also by the pen name of Auber Forestier, died here at the age of eighty-seven. Mrs. Moore was one of the first musical lecturers to give illustrated talks and was also a pioneer in the field of Scandinavian music in this country. From 1900 to 1911 she served as music and literary critic of the *Wisconsin State Journal*, and from 1910 to 1912 as musical director of *Simmons Magazine*. She also served on the faculty of the Madison (Wis.) Musical College.

#### Charles Woodman

SAN FRANCISCO, Oct. 1.—Charles Woodman, veteran music critic of San Francisco and the Bay region, died recently in a San Francisco hospital, at the age of seventy, following a protracted illness of over a year. Mr. Woodman had been associated with the *San Francisco Call* for nearly forty years.

#### Mrs. Martha L. K. Key

PASADENA, CAL., Oct. 18.—Mrs. Martha Louise Ketchum Key, widow of Francis Bruté Key, died here recently after an illness of several months. Mrs. Key, who was in her eighty-third year, was born in Albany, N. Y., in 1846. For the past thirty years Mrs. Key had lived in Pasadena. She is survived by one son, Pierre V. R. Key, editor of the *Musical Digest* and New York music correspondent of many daily newspapers.

#### Marion Andrews

MILWAUKEE, WIS., Oct. 18.—One of this city's best known musical managers, Marion Andrews, who had been handling musical attractions for upwards of fourteen years, died at the age of forty-eight after an illness of four days. Miss Andrews with George H. Moeller and G. E. G. Kuechle, organized a bureau in 1915 to present high class musical attractions.

For the last year Miss Andrews had been working for the National Civic Concert Association. She was local secretary of the Civic Concert Association. Her father, Charles Andrews, who died last April, was the first secretary of the Milwaukee Association of Commerce.—C. O. S.

#### Vitale J. Lubowski

NEW ORLEANS, LA., Oct. 18.—Vitale J. Lubowski, pianist, died suddenly at his home here on Oct. 5. He is survived by his widow, Hazel Raymond, a daughter, Gloria, four brothers and three sisters. Mr. Lubowski was born in Ludz, Poland, and came to this country in 1903. W. S.

#### Ericsson F. Bushnell

Ericsson F. Bushnell, a prominent oratorio and concert bass of a generation ago, died recently at the age of sixty-seven. Mr. Bushnell, besides his concert activities, was for a number of years bass in the choir of the West Presbyterian Church in Forty-second Street, where Aeolian Hall now stands. Clementine de Vere was soprano of the quartet. Mr. Bushnell retired from the musical field at the height of his career and gave his whole time to the wholesale grocery firm of Austin, Nichols & Co., of which he was president. He later became president of the importing firm of Clark, Chapin and Bushnell.



## Richard Kountz, Noted Composer, Joins Staff of M. Witmark & Sons



Richard Kountz, Well Known American  
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Richard Kountz, well known composer, has joined the staff of M. Witmark & Sons, as director of the educational department. Mr. Kountz has been identified with the advancement of music in the public schools of America for some years. As a composer, his works have received the indorsement of directors, teachers and supervisors throughout the United States and Canada.

His compositions have appeared on numerous festival and conference programs. His patriotic cantata, "American Ode," was sung at the last Biennial National Conference in Chicago, having appeared on the programs of sectional conferences the previous year. For the same conference, Mr. Kountz composed "The Song of Man," which was sung by a large chorus under the leadership of Dr. Will Earhart, director of music for the Pittsburgh public schools.

In addition to his high standing in the educational field, Mr. Kountz is also known as the writer of the lyrics for moving picture theme songs, his most recent being "Lady Divine," for the First National-Vitaphone picture, "The Divine Lady." He has also written lyrics and music of many ballads, among them "The Dawn Brought Me Love And You."

### Philadelphia Scholarship Awards

PHILADELPHIA, Oct. 21.—Vilma Kaplan, pianist, is the winner of the D. Hendrik Ezerman Foundation Scholarship, the contest for which was held at the Philadelphia Conservatory of Music, 216 South 20th Street, on Tuesday, Oct. 15. Miss Kaplan was for two years a pupil of David Saperton at the Curtis Institute of Music. Natalie Heider has also been awarded a full scholarship in piano with Madame Samaroﬀ, which will be called the Olga Samaroﬀ Scholarship.

### St. Louis Symphony Books Flora Woodman

Flora Woodman, the young English soprano, coming here on her first American concert tour under the management of Annie Friedberg, has been booked for an engagement with the St. Louis Symphony on Dec. 1. This adds another important date to her list of concerts.

# IN THE STUDIOS

## Estelle Liebling Artists Active

Beatrice Belkin, coloratura soprano of the Roxy Theater, has been engaged to sing Blondi in "Il Serraglio" with the Philadelphia Grand Opera Company on Dec. 28. Miss Belkin has the leading part in Scheherazade, the spectacular production at the Roxy Theater beginning the week of Oct. 11.

Mae Haft, soprano, is also singing in this production. Frances Sebel, soprano, was the soloist at the Manazucca concert at Steinway Hall on Oct. 11. Florence Star and William Cleary have been engaged for parts with "Die Fledermaus," which the Shuberts now have in rehearsal.

Leonora Cori, coloratura soprano, is the prima donna at the Paramount Theater during the week of Oct. 11, singing with the Faust trio. Leatrice Wood and Dorothy Miller, sopranos, sang solos on the Roxy Hour on Oct. 14.

## John Earle Newton Joins Faculty of Master Institute

John Earle Newton, Canadian conductor and pianist, has been engaged for the piano faculty of the Master Institute of the Roerich Museum, now located in its new quarters in the twenty-four story Master Building at 310 Riverside Drive, New York. Mr. Newton has been organist and choirmaster of St. Paul's Presbyterian Church and High Park Presbyterian Church, Toronto; conductor of the York Choral Society, Toronto, and conductor of the New Brunswick, N. J., Symphony Orchestra.

## Alton Jones Resumes Teaching After Concert Tour

Alton Jones, pianist, opened his season with a recital at San Gabriel, Cal., on Sept. 21. Following his return from a seven weeks' vacation, Mr. Jones reopened his New York studio at 15 East 38th Street, and has resumed teaching at the Institute of Musical Art. Mr. Jones' New York recital will take place at the Town Hall on Feb. 11.

## James Levey to Teach at Master Institute of Roerich Museum

James Levey, formerly first violinist of the London String Quartet, returned recently from England, to assume the position of professor of violin at the Master Institute of the Roerich Museum. Besides touring as a soloist, Mr. Levey was a member of the Beecham Orchestra and the Royal Albert Hall Orchestra, of which latter organization, he was concert master from 1917 on. His first American appearance was with the London String Quartet at the Pittsfield Festival in 1920.

## Alberti Moves to New Studios

Solon Alberti, pianist, composer and accompanist, has opened his new studios at 222 West 83rd Street. Mr. Alberti is devoting his time this year to coaching singers and teaching piano, as well as appearing as accompanist and assisting artist to numerous celebrated singers.

## Maier Pupils Fill Engagements

Guy Maier, professor of piano at the School of Music of the University of Michigan, has been appointed honorary inspector of class-piano work in the Chicago public schools. Dalies Frantz, a piano graduate of Mr. Maier, has been engaged for a ten weeks' tour

with Steuart Wilson, English tenor, for a series of children's concerts sponsored by the Music Supervisor's National Committee and Miss Mabelle Glenn. Mr. Frantz will tour from Nov. 4 to Feb. 1, when his place will be taken by Stanley Fletcher, another of Mr. Maier's students.

## Leslie Hodgson Resumes Classes

Leslie Hodgson, pianist and teacher, has begun his season's teaching at his studio at 294 West 92nd Street. Mr. Hodgson will appear in a number of recitals this season and will, as is his custom, include several American compositions on his programs. He was among the first more than a decade ago to perform publicly the compositions of his friend, the late Charles T. Griffes, at a time when this composer was completely unknown.

## Oscar Wagner Opens Studio

Oscar Wagner, pianist and assistant to Ernest Hutcheson at the Juilliard School of Music, has removed his studio to 105 East 53rd Street. Mr. Wagner resumed his teaching there on Oct. 15.

## Townsend to Teach in New York and Boston

Stephen S. Townsend opened his New York studios on Sept. 16, and his Boston studios on Sept. 12. He devotes Monday, Tuesday and Wednesday each week to his New York students, and the remaining days to those in Boston.

## Seabury to Lecture on Psychology Applied to Music Teaching

Under the auspices of the Music Division of the National Federation of Music Settlements and the New York School of Social Work, David Seabury will give four lectures on the Application of Psychology to the Teaching of Music at the School of Social Work, 105 East 22nd Street, New York. The dates of the coming lectures are Oct. 29, and Nov. 5. The subjects are "Interference of the Mental States in Creative Thinking," "The Thinking Powers in Relation to Aesthetic Expression," "Mental Types and How to Understand Them," and "Ways of Developing the Child's Mental and Creative Capacities."

## Standard Booking Office Begins Fifteenth Year

The Standard Booking Office recently completed its list of ensembles for the coming musical season by securing the management of the Richard Wagner Symphony Orchestra of ninety men, with Paul Henneberg and Edward Lebegott as conductors. Mr. Henneberg is conductor of the New York Police Band. Mr. Lebegott is best known as an opera and choral conductor. This orchestra will be heard several times this season in New York. The Nathan Ensemble Concertante, consisting of sixteen men from the Philharmonic-Symphony Orchestra, will again open its season with a special Bach program in the Town Hall on Oct. 20. The National String Quartet of Washington, D. C., composed of Henri Sokolov, first violin; Max Rosenstein, second violin; Samuel Feldman, viola, and Richard Lorieberg, cello, will give several concerts in the capital city and with various music clubs in New York, New Jersey, Delaware and the District of Columbia.

## LARGE ATTENDANCE AT SETTLEMENT MUSIC SCHOOL

### Henry Street Organization Active in All Departments as Third Season Opens

The Music School of the Henry Street Settlement has opened its third season with a large enrollment in the twelve major departments and auxiliary courses. The school is located at 466 Grand Street, occupying the former Neighborhood Playhouse. It provides instruction in all branches of music at minimum fees.

The faculty for the season is announced as follows: piano, Helen Bock, Rebecca Davidson, Emil Friedberger, Molly Merrill; violin, Anna Fried. Egon Kornstein, Hedi Katz; theory and composition, Theophil Wendt, Emil Friedberger; cello, John Mundy; viola and chamber music, Egon Kornstein; history of music, Emil Friedberger; voice, Else Letting, Margaret W. McCulloch; orchestra instruments, Hendrick Fries, E. Rochelle, Fanny Levine; harp, Steffi Goldner; Dalcroze, Elsa Findlay; group dancing, Hans Wiener. The instrument workshop in which instruction is given children in the making of stringed instruments will continue under Fred Markert.

Among the directors of the school are Prof. Leopold Auer, Aaron Copland, Carl Friedberg, David Mannes, and Kurt Schindler.

## Music Courses Announced by Union Theological Seminary

The Union Theological Seminary School of Sacred Music, Dr. Clarence Dickinson, director, opened Sept. 25. Courses will be given on Tudor sacred music by Hugh Ross, conductor of the Schola Cantorum; on tonal methods in church organizations, by Stephen Townsend, former director of the Philharmonic-Symphony Chorus, and on volunteer choral organization in the church, by Dr. Harry A. Sykes of Lutheran Seminary, Lancaster, Pa. The Board of Regents has authorized the Seminary to grant the degree of Master in Sacred Music.

## Justine Ward System to be Taught at Boston University

BOSTON, Sept. 8.—A course in the Justine Ward system of teaching school music and Gregorian chant will be given at the College of Music, Boston University, beginning this month, Dear John P. Marshall has announced. Mabel B. Kelly of Springfield, Mass., a graduate of the Pious X School, College of the Sacred Heart, Manhattanville, N. Y., will be the instructor. The Ward system was established at the Pius X School in 1916, and has secured remarkable results in cities in the United States, Canada and Europe. Although primarily the aim of the course was to aid in the reform of church music, yet the results in training children in original work, sight reading, and general musicianship have made it valuable for all school systems.

## N.Y.U. Gives Music Lecture Course

Alfred M. Greenfield of the Department of Music, New York University, has begun a series of fifteen lectures on "An Introduction to Symphonic Music." The lectures are given weekly at University Heights and are free to the public.



# The Better Records

By "DISC-RIMINATOR"

On five double 12-inch Victor records we have a collection entitled "The Music of Ethelbert Nevin." It naturally begins with "The Rosary," sung by Robert Simmons, tenor, to orchestral accompaniment made and conducted by Nathaniel Shilkret. Other vocalists sharing in the series are Edna Kellogg, soprano, once of the Metropolitan, who attempts to improve on the poetry of Robert Louis Stevenson in "In Winter I Get Up at Night"; Elliott Shaw, baritone; Wilfred Glenn, bass; Lewis James, tenor; Olive Klein, soprano, and throughout the Victor Salon Group conducted by Mr. Shilkret.

With the best will in the world, one can only say that Mr. Shilkret's orchestrations of the Nevin pieces are pretty bad. They totally destroy the naive original spirit the pieces have in their original form, and at times is not only unsubstantial but inappropriate. The diction of the singers might be more delicate, as, for instance, in the case of the tenor who sings of Little Boy "Bloo." Goodness knows, Nevin was no Schubert, but he had a certain individual quality in all his work and he is entitled to keep it.

The reproductions are all excellent, and when all's said and done, the set takes one back to the Gay Nineties when every piano in the country had "Narcissus" tinkled on it at least once a day!

New orthophonic recordings with orchestral accompaniment by Gigli of "O Paradiso" from "L'Africaine" and "M'Appari" from "Martha" reproduce the tenor's voice superbly, even to the little non-legato phrases which are one of his characteristics. In the second place, the tenor's breathing is unfortunately too well reproduced.

Kreisler contributes two double-sided 10-inch records of Dohnanyi's "Ruralia Hungarica," pieces of no tremendous inherent appeal, but made considerably so by this great artist's playing of them. Carl Lamson is at the piano.

Reinald Werrenrath, on a double 10-inch disc, sings the "Kashmiri Love Song" from the Indian Love Lyrics of Amy Woodforde Finden, and Arthur Penn's hardy annual, "Smilin' Through." The former is the better, as Mr. Werrenrath's Irish accent in the latter is not very convincing. Werrenrath fans will all enjoy these records immensely. Both have orchestral accompaniments.

Galli-Curci adds to a long list of recordings new orthophonic ones with orchestra of "Una Voce Poco Fa" from "Barber of Seville" and the Polonaise from "Mignon." Both give accurate renditions of the popular soprano's singing, especially the beautiful lyric quality of her middle voice.

No. 121 of the Columbia Masterworks Series brings us the César Franck D Minor Symphony, played by the Paris Conservatory Orchestra under Philippe Gaubert. It occupies eleven sides of six double discs, the remaining side being Ravel's "Tombeau de Couperin," played by the same combination, a most beautiful record.

The Franck is, on the whole, a satisfactory and really fine recording in spite of being slightly noisy in spots. One division is poorly made, that where the well-known theme is first announced, otherwise the divisions are

excellent. This work, which gains in popularity from year to year, is already one of the best liked symphonies, sharing place with Beethoven's Fifth and Tchaikovsky's "Pathetic." This set will, it is conjectured, find its way before very long onto the shelves of every phonograph library. It is highly recommended.

Nos. 118, 119 and 120, of the Columbia Masterworks just issued, are the Brahms B Minor Quintet for Strings and Clarinet, played by the Lener Quartet, and Charles Draper; the "Pathétique" Symphony of Tchaikovsky, played by "Royal Philharmonic Orchestra" (though of what kingdom is not stated) and conducted by Oscar Fried, and the first nine Preludes and Fugues of Book 1, of Bach's Well-Tempered Clavichord, played by Harriet Cohen.

The Tchaikovsky is a new recording. It is on five double twelve-inch records. For the most part it is effective and very beautifully done. As in the Brahms Concerto, the beginning and end are attenuated almost to the point of inaudibility, but the balance otherwise is excellent. The divisions, save for one in the five-four movement, are well made. To devotees of this work, the set should bring much joy and to anyone wishing to study the symphony at close range, so to speak, it would be invaluable.

The Quintet is often played with an extra viola instead of the clarinet. In parts this is an improvement as the wind instrument seems in several places to take the bit between its teeth. It is a work of great beauty, however, and, written for playing in a room, sounds especially well on the phonograph. The slow movement is particularly grateful. The set is recommended to all lovers of Brahms and to all others who ought to be among that fellowship. It consists of five double twelve-inch records.

Miss Cohen is a well-known Bach specialist in England but she has not been heard here if memory serves. Most of her playing on this set of six double twelve-inch records, is crisp and clear. Sometimes it becomes slightly stodgy in the slower fugues. The rapid ones are better played though sometimes taken too fast as most Bach is. The Prelude to No. IV is omitted, probably on account of the length of the fugue itself. There is a rhythmic irregularity in the theme of Fugue No. V which detracts slightly from the general effect. The set, as a whole, however, is both interesting and instructive.

Recent importations by the Gramophone Shop include Beethoven's F Major Sonata for Violin and Piano, played by Erika Morini and N. Schwalb on three ten-inch Swiss H. M. V. discs. Bruckner's Seventh Symphony comes in the Polydor series, played by the Berlin Philharmonic, in an album of seven double-sided discs. The Decca Company of England sends Delius' "Sea Drift" for baritone, chorus and orchestra, sung by Roy Henderson. This is in six parts. A Quintet for Wind Instruments by Onslow, played by the Leipzig Gewandhaus Wind Quintet on three twelve-inch discs is well worth while. French discs of songs by Fauré and Ravel sung by Germaine Cernay, soprano, and Mme. Cesbron-Viseur are interesting.

## LOUISVILLE TO OPEN LARGE AUDITORIUM

### Chicago Opera Scheduled for Mid-Season — Other Concert Plans

LOUISVILLE, KY., Oct. 21.—The musical forecast for Louisville includes several major events of importance for the current season. Among them is the opening of the new Louisville Memorial Auditorium which will throw open its doors with the first concert of the season when an Armistice celebration will be held there on Nov. 11. The musical feature will be the "Commemoration Ode, A. D. 1919," the words of which were written by Brian Hooker and the music by Horatio Parker. This will be sung by a large chorus of the city, with soprano solo by Esther Metz. Mrs. Julia Bachus Horn will play the organ and direct the chorus, which also will sing Gounod's "Unfold Ye Portals." A half hour of war songs played on the organ will precede the program.

On Dec. 9 Frederic Cowles will direct the Louisville Chorus in the Oratorio "Elijah," in the auditorium, and in February the Chicago Civic Opera Company will present four operas: "Lucia," with Schipa in the rôle of Edgardo; "Tannhäuser," with Bonelli as Wolfram; "The Love of Three Kings," with Mary Garden, and "Carmen," with Maria Olszewska in the title rôle.

The Wednesday Morning Music Club, of which Mr. William Lane Vick is president, will present a series of concerts this year. The first will be Edward Johnson on Oct. 31. This will be followed by the English Singers in November, the Roth Quartette in December, Maier and Pattison in January and as a closing program the Cleveland Symphony Orchestra in March.

The Woman's Club of Louisville will again present a very fine program in their auditorium. Angna Enters, who opens the series on Nov. 18, will make her first appearance in this city. Harold Bauer will give a recital on Dec. 9 and Richard Crooks will sing there on Feb. 3.

The Greater Louisville Concerts, of which Mr. Thomas D. Clines is manager, will open on Nov. 6 with the Boston Women's Symphony Orchestra, with Ethel Leginska conducting. Isadore Duncan Dancers from Moscow will appear in ensemble and solo dances, and Paderewski has been engaged for a recital on Jan. 10.

Edith Rubel Mapother will resume her classes on the "Appreciation of Music and Art." Last year these classes proved so interesting and enlightening that Mrs. Mapother has arranged for two classes, one for the children and one for adults. Plans have also been made for a "Children's String Ensemble" under the direction of Robert Parmenter of the Louisville Conservatory of Music. Also the Conservatory will present an orchestra composed of members of the faculty, advanced students and an experienced player of Orchestra instruments. Harry William Myers has announced an interesting lecture series under the auspices of the Baldwin Piano Company. Lectures will be given on "The Sonata," "The Symphony Orchestra," "The Modern Spanish School" and "The Classic Suite."

JAMES G. THOMPSON

### GRAINGERS ENTERTAINED

#### Mrs. Sawyer and Niece Give Reception for Pianist and Wife

Mrs. Antonia Sawyer and her niece, Mrs. Antonia Morse, entertained on Sunday afternoon, Oct. 20, at Studio 601, Steinway Hall, in honor of Mr. and Mrs. Percy Grainger, who have recently returned from abroad. Mr. Grainger was introduced to American concert audiences shortly after his coming here by Mrs. Sawyer, manager of many noted artists and his tours are now directed by Mrs. Morse, who has for many years been associated with her aunt.

A large number of prominent musicians as well as personalities in allied arts and personal friends of the Graingers were present to welcome them home and to wish Mr. Grainger well at the outset of his season's concert tour, which he opened on Oct. 1 with conspicuous success in a recital at Massey Hall, Toronto. Mr. Grainger is to give his only New York recital of this season on the evening of Nov. 8 at Carnegie Hall.

#### Records Success of Richard Crooks

Haensel and Jones, managers of Richard Crooks, American tenor, have received a cable on Oct. 12 from the Internationales Impresariat of Berlin reading "Crooks extraordinary success in Amsterdam." The previous day a cable from Valmalette in Paris read, "Crooks recital in Paris Oct. 10 a triumphal success. Reengaged beginning of November."

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## Concerts and Recitals

(Continued from page 14)

### Katherine Bacon, Pianist

Katherine Bacon was greeted by a very large audience in the Town Hall on the afternoon of Oct. 17, when she gave her first recital of the season. In a program that began with the Chromatic Fantasy and Fugue of Bach, which later ranged through the four Ballades of Chopin and a group of shorter pieces by Brahms to Moussorgsky's "Pictures at an Exposition," the artist gave another impressive demonstration of the many artistic excellences that have characterized her playing in the past. The essential character of each of the Chopin Ballades was sharply defined and Moussorgsky's musical delineations of the Hartmann pictures received duly pictorial variety of treatment, while the very ingratiating performance of the C Major Intermezzo of Brahms so pleased the audience that repetition was demanded and granted. The applause throughout was spontaneous and persistent and Miss Bacon was recalled many times to bow her acknowledgments. Her extra numbers at the end included Debussy's "Reflections in the Water." E.

### Harold Bauer Thrills Throng

Harold Bauer, pianist, was heard in recital in the Town Hall on the evening of Oct. 19, by an audience that crowded the stage as well as the auditorium.

Mr. Bauer's playing of the Schumann Sonata in F Sharp Minor once more revealed his sympathetic understanding of that composer. An equally pronounced inner sympathy with César Franck was in evidence in his playing of his own arrangement of the "Prelude Fugue and Variations" by the great Franco-Belgian. The program opened with Bach's Chromatic Fantasy and Fugue. Chopin was represented by the Ballade in F, in which Mr. Bauer let loose a wealth of vivid imagination, and the Polonaise in E Flat Minor with the short middle section invested with a peculiarly poignant beauty, while the closing group consisted of Debussy's "Reflections in the Water," a "Rueda" by Laparra, the "El Puerto" by Albeniz, the pianist's own transcription of Sibelius' "From the North," and Alkan's "The Wind." E.

### Max Rosen Returns

Max Rosen, who has not played in these parts for several years, returned to pleasure a large audience with some excellent violin playing on the afternoon of Oct. 20, with Richard Wilens at the piano, though the presence of the Chaconnes by Bach and Vitali on the same program was enough to daunt even the boldest. Dvorak's A Minor Concerto, a quasi novelty, was a relief from some of the many hackneyed works already over-familiar this season. Two pieces dedicated to Mr. Rosen by Wladigeroff and Sarasate's Caprice Basque were also among the numbers. Mr. Rosen played with fine tone as always and a quality of great variety. A natural ability to transmit his musical ideas to his listeners was also apparent, and his playing throughout the recital evoked prolonged applause. D.

### Russian Symphonic Choir

The Russian Symphonic Choir, which has given so much delight in its past appearances, again charmed a large audience on the afternoon of Oct. 20. Basile Kibalchich chose as opening

number a Requiem by Nikolski for Diaghileff, who died recently, and which proved impressive. The use of the *bouche fermée* tone was somewhat overdone, but the singing of the chorus throughout was well balanced and sonorous, and the picturesque costumes added much in giving a local atmosphere. Numbers by Lvoff, Rachmaninoff, Tschaikovsky, Rimsky-Korsakoff, Grieg and Eorodin made up the program. D.

### Hain at the Barbizon

William Hain, a young tenor who has sung leading rôles with the Little Theatre Opera Company here and elsewhere, and also made European appearances, as well as being chosen from a number of contestants for the Barbizon musicales, sang at the Sunday Musicales at that hostelry on the afternoon of Oct. 20. Mr. Hain presented arias from "Lakmé" and Massenet's "Manon" as well as songs by American composers, among whom was Willard Seibert, his accompanist, and Vittorio Giannini, second violinist of the Barbizon String Quartet. Mr. Hain's French was good, and his English diction clean cut. The voice is one of good quality though somewhat less clear on this occasion than it has been at other times. He was much applauded, however. The string quartet played Mozart's B Flat Quartet, and Anne Gillen was heard in organ numbers. H.

### Dorrance and Obolensky Recital

Nyra Dorrance, soprano, and Prince Alexis Obolensky, basso cantante, appeared in a joint recital at Carnegie Hall on Sunday evening, Oct. 21, before an audience comprising many persons prominent in the social world and musicians of high standing. Together they sang in admirable fashion the Bach air "I Seek Thee My Life," from a church cantata, and the familiar "Legères hirondelles" from "Mignon," accompanied by string quintet and piano.

Miss Dorrance displayed a lyric voice of fine quality in *Lieder* of Schubert and Brahms, giving us some Brahms that other singers do not know. Her interpretative sense is a real one. Later she sang songs of Debussy, de Falla, Kramer, Moir and Bridge.

In a "Magic Flute" aria, classics of Caccini, romantics of Brahms, Rubinstein, Tschaikovsky and moderns like Séverac, Prince Obolensky pleased his hearers, closing his second group with the familiar Volga boatmen's song. Both singers were roundly applauded. The accompaniments were skilfully played by Hans Blechschmidt. The Messrs. Stillman, Wolski, Gietzen, Benditzky and Koukly comprised the string quintet. A.

### Samuel A. Baldwin Resumes Organ Recitals at City College

Samuel A. Baldwin, head of the department of music at the College of the City of New York, began his season of organ recitals in the Great Hall of the college on Oct. 16. Novelties included two works in manuscripts by the young Finnish composer, Janis Kalnins. A Prelude by Katherine E. Lucke was on the program of Oct. 20 when Mr. Baldwin played as his principal offering Pietro A. Yon's "Concerto Gregoriano."

### Alexander Kipnis to Broadcast

Among the important recital dates which Alexander Kipnis, bass, will fill next winter, is a return engagement at the Peabody Institute in Baltimore.

## Philadelphia Civic Opera Will Present Complete Ring Cycle This Season



Hollander-Feldman

Mrs. Henry M. Tracy, President of the Philadelphia Civic Opera Company

PHILADELPHIA, Oct. 21.—Mrs. Henry M. Tracy, president and general manager of the Philadelphia Civic Opera Company, has returned after a summer spent in Europe in the artistic interest of the organization. The Civic Opera this year will create a new record among local opera companies, in the matter of Wagnerian performances, by giving the Ring entire, under the conductorship of Alexander Smallens. This will be a treat for Philadelphia, as the Metropolitan never gives Rheingold in Philadelphia and very rarely produces "Götterdämmerung." M.

### Carl D. Kinsey Signs Ennio Bolognini

Ennio Bolognini, who has been engaged as first 'cellist of the Chicago Symphony, left vacant through the departure of the popular Alfred Wallenstein, has joined the faculty of the Chicago Musical College. He therefore succeeds his predecessor also in a teaching capacity. Mr. Bolognini, like his brother Remo, the former second con-

certmaster of Mr. Stock's Orchestra, hails from the Argentine. He has had a great deal of experience both as a soloist and as an orchestral player in South America as well as in this country. He has also been heard in radio programs. His most recent affiliation was with the New York Philharmonic under Toscanini.

## FIRST COLUMBUS RECITAL

Louise Homer and Richard Bonelli Give Joint Recital

COLUMBUS, OHIO, Oct. 21.—The first major event of the season was a joint recital on Oct. 11 by Louise Homer and Richard Bonelli. An audience of 3600 tendered Mme. Homer a warm and hearty welcome after her many years' absence. She was accompanied by Katherine Homer in a splendid group of German lieder, two arias, and three songs of Sidney Homer.

This was Mr. Bonelli's first recital appearance in Columbus, and his integrity of style and subtle power of characterization combined with his vocal artistry to call forth a repetition of the ovation which he won here last season with the Chicago Civic Opera. To the unhackneyed list of songs proffered by these two artists were added three duets. The concert was the first of seven on the Women's Music Club series. R. C. S.

### Musicians' Club Hears Attwood

The first of a series of monthly meetings of the Musicians' Club of New York occurred on Monday evening, Oct. 21, at the club's new rooms in the Great Northern Hotel. A large gathering of members and friends was present. Following the business meeting a program was presented by Martha Attwood, soprano, and the Hans Lange String Quartet. Miss Attwood scored heavily, singing with great charm songs by Arthur Bergh and Henry Hadley, Mr. Bergh acting as accompanist. Mr. Hadley, who is the new president of the club, appeared as pianist with Mr. Lange and his associates in his Quintet for piano and strings, which was much enjoyed. After the program a collation was served.

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## STOCK OPENS 25TH SEASON IN CHICAGO

### Orchestra and Audience in Festive Mood at First Concert

CHICAGO, Oct. 21.—The Chicago Symphony Orchestra inaugurated its thirty-ninth season, and Frederick Stock his twenty-fifth year as conductor, with concerts at Orchestra Hall on Oct. 18 and 19. Both audiences were in festive mood and extended prolonged greetings to Mr. Stock as he entered upon his duties for the season, which is to celebrate his quarter of a century tenure of his post.

Further cheerfulness was cast upon the occasion by the new decorations of Orchestra Hall, the light gray and gold of which promise to banish the dark brown dreariness which for so many years made the interior of this auditorium so depressing.

The program chosen was sufficiently varied for all tastes while striking out in no new directions. Beethoven's third "Leonore" Overture came first in an authoritative and brilliant performance. Brahms' Second Symphony continued the tribute to the old masters, a reading in one of Mr. Stock's most genial moods, yet too frequently ragged in performance to entirely satisfy the judicious. Unexceptionable from almost every standpoint were Ravel's glowing "Rapsodie Espagnole" and an extended version of the Bacchanale from "Tannhäuser," concluding with the finale of the overture.

The orchestra starts the season with ten new members. Ennio Bolognini replaces Alfred Wallenstein as first 'cellist; he is a brother of Remo Bolognini, retiring second concert-master. John Weicher, for some years a member of the first violin section, and later concertmaster of the Seattle Symphony Orchestra, becomes the new second concert-master. Marcel Honore is the new oboist, replacing the famous Alfred Barthel, who retired from the symphony on a pension to join the orchestra of the Civic Opera.

Homer Ulrich takes the place of W. Krieglstein in the bassoons; E. Geffert succeeds G. Stange as first trombone, and J. Elson takes the place of E. Andauer in the viola section.

Another change in the violas is H. Sher, replacing C. Strobach. In the violin section only two changes have been made besides the second concert-master's chair. E. Hyna takes the place of S. Church, and R. Marcus that of J. Wessling.

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### Orchestral Association Reports Profit

CHICAGO, Oct. 21.—The Orchestral Association of Chicago, making its annual financial statement, announces a net profit of \$2,515.80 on the year's operations. The Chicago Symphony Orchestra incurred a loss of \$48,707.49 for the season, the income from concerts of all kinds being \$334,395.86, and the expense totaling \$383,103.35. This loss, however, is \$30,000 less than last season.

The income of the Orchestral Association from all sources was \$182,770.04, out of which were paid the operating expenses of the building and the hall, leaving the net profit recorded above.

The Orchestral Association announces a gift of \$50,000 from the late Mrs. Julius Rosenwald, a few days before her death and after the close of the past concert season.

A. G.

### EDITH MASON MARRIED

#### Chicago Opera Soprano Becomes Wife of Dr. Maurice A. Bernstein

CHICAGO, Oct. 22.—Edith Mason, star of the Chicago Opera, and formerly the wife of Giorgio Polacco, musical director of the company, was married on Oct. 6 to Dr. Maurice A. Bernstein, prominent Chicago surgeon, according to the Chicago American today. The report stated that the marriage took place in Antioch, Ill.

An effort to reach Miss Mason at her home resulted in the report that the singer was out of the city and that nothing was known there about her marriage. The divorce of Miss Mason from Mr. Polacco was granted recently.

#### Helen Wilmington, Pianist, in Recital

Helen Wilmington, an artist pupil of Ralph Leopold, was presented in recital at the Studio Club, New York, on Friday afternoon, Oct. 4. She had an unusually fine success in compositions by Galuppi, Chopin, Debussy, Palmgren, Arensky and Rachmaninoff.

#### Judith Bokor to Tour America

Judith Bokor, Hungarian 'cellist, will make a concert tour of the United States and Canada from December to March under the management of Dr. G. de Koos. Previous to her arrival here she will be heard in Germany, Holland, France, and Sweden, playing with the Berlin Philharmonic, and orchestras in Cologne, Paris, Monte Carlo, The Hague and Stockholm.

#### Grace Leslie to Appear in Opera

Grace Leslie, contralto, will make her first appearance with the Civic Opera of Philadelphia, Alexander Smallens, conductor, on Dec. 28, when she sings the rôle of Hansel in "Hansel und Gretel." On the previous day she is engaged as soloist with the Mendelssohn Choir of Pittsburgh in a performance of "The Messiah."

#### Aurelio Giorni Reopens Studio

Aurelio Giorni, composer and pianist of the Elshuco Trio, announces the reopening of his studio at 306 West 93rd Street, where he will teach piano, ensemble playing, theory and composition on Tuesdays, Wednesdays, Fridays and Saturdays.

### PHILADELPHIA RECITALS GET UNDER WAY EARLY

#### Tibbett Makes First Appearance as Concert Singer—Other Artists Heard

PHILADELPHIA, Oct. 21.—Philadelphia's recital season took an early start this year with contributions by Marcel Dupre, French organist, Theodora Sturkow-Ryder, pianist, and Lawrence Tibbett and Geoffrey O'Hara in joint appearance.

Messrs. Tibbett and O'Hara opened the season of the Philadelphia Forum in the Academy of Music. Mr. Tibbett, unfamiliar here except on the opera stage, proved as fine a concert as an operatic artist. He veered off from the operatic in his numbers, singing in this category, and very dramatically, only the Credo from "Otello" and the Di Provenza aria from "Traviata." His highest interpretative point was in the Brahms' "Sapphische Ode," given as an encore, and infused with rich sentiment. His group of old Italian and old English songs and ballads was excellently projected, the humor of "My Old Nag Ned" proving a tour de force of rapid utterance. Mr. O'Hara gave a most diverting talk on "How Music is Made," with illustrations of building up an art form from a melody.

Marcel Dupre was heard at the Second Presbyterian Church, fulfilling his custom of making elaborate improvisations upon given themes. On three themes offered by Marguerite Maitland, Rollo Maitland and Edward Shippen Barnes, M. Dupre developed an impromptu composition of remarkable skill and attractiveness. His major offering of the evening was an original symphony for organ, which was completed only this summer. This proved modern both in form and harmonization, in its three movements, prelude, intermezzo and toccata. This and other numbers he played with technical skill.

Mme. Sturkow-Ryder was heard Oct. 15 in an interesting program at the Penn Athletic Club, playing with her usual facility and grace.

W. R. M.

#### Chamlee to Sing Rôle of "Marouf"

Mario Chamlee, tenor of the Ravinia Opera and formerly of the Metropolitan Opera, sailed for Europe on the France on Oct. 11. After a successful season at Ravinia Park, Mr. Chamlee goes to Brussels to sing the title rôle of Rabaud's "Marouf" for the first time at the Theatre de la Monnaie at Brussels on Oct. 24. After the Belgian season, Mr. Chamlee will appear in performances at the Grand Opera and Opera Comique in Paris and other European cities. He will return to America in the early spring.

#### English Singers Open Concert Series at Columbia University

The McMillin Academic Theater of Columbia University opened its second series of concerts Oct. 19 with a program by the English Singers. The course given under the auspices of the Institute of Arts and Sciences includes this year the English Singers, the Philadelphia Simphonietta, Elisabeth Rethberg, Lawrence Tibbett, Vladimir Horowitz and Albert Spalding as its major offerings.

### Sophie Braslau Opens Season of Philadelphia Grand Opera in "Carmen"

PHILADELPHIA, Oct. 21.—Bizet's ever-popular "Carmen" was chosen as the opera to inaugurate the fourth season of the Philadelphia Grand Opera Company at the Academy of Music, on Wednesday evening, Oct. 23. An all-star cast has been assembled with Sophie Braslau, the celebrated operatic and concert artist in the title rôle.

Ralph Errolle was to be heard as Don Jose; Charlotte Simons, Micaela; Chief Caupolican, Escamillo; Ivan Steschenko, Zuniga; Helen Jepson, Frasquita; Rose Bampton, Mercedes; Albert Mahler, Remandado; Beniamino Grobani, Doncairo; Clarence Reinert, Morales. The ballet, which is always an outstanding feature of each opera, will have Catherine Littlefield as premiere danseuse.

Emil Mlynarski, the celebrated European composer and opera conductor, formerly director of the Warsaw opera, was scheduled to make his first appearance in America as conductor. Wilhelm von Wymetal, Jr., formerly of the State Opera in Vienna and the Metropolitan Opera in New York, staged the production.

Of special interest is the announcement that all the performances during the forthcoming season will be presented with new and elaborate scenery and lighting effects, which have been especially designed for the Philadelphia Grand Opera Company by Prof. Alfred Roller, of Vienna.

### NATIONAL MUSIC LEAGUE INCREASES MEMBERSHIP

#### Newly Created Audiences Enjoy Many Advantages in Attendance at Concerts

An increase in membership of 1000 is reported by the National Music League at the beginning of the current concert year, providing a large and newly created public to enjoy the privileges of reduced prices for practically all New York concerts and recitals. Free admissions are granted to certain membership concerts given by leading musicians.

This development is in accord with the purpose of the League, which is to increase musical appreciation throughout the country. The scope of the League's activity is evidenced by the report for the season of 1928-29. Reduced rate tickets were available for 82 concerts in Carnegie Hall, 143 in Town Hall, 37 in Steinway Hall, and 123 in other auditoriums, making a total of 385. Reduced rate tickets were similarly available for 47 operatic performances at the Metropolitan Opera House. Free tickets were available for 18 New York concerts. For these concerts, 9890 reduced rate tickets and many more free admissions were issued. Mrs. Otto H. Kahn, president of the League, and Mrs. Christian R. Holmes, first vice-president, are taking an active part in promoting its activities. Harold Vincent Milligan is executive director.

#### Maazel to Appear Nov. 1 in New York

Correcting the date inadvertently given in our last issue it should be stated that the first recital of Maazel, the young pianist, is to take place on Friday evening, Nov. 1, at the Town Hall.



## New Chicago Opera House an Architectural Marvel



*View of the Auditorium, Balcony and Boxes of the New Chicago Opera House, Seen from the Vantage Point of the Enormous Stage*

(Continued from page 7)

designed to accommodate 1682 persons—a little more than 50 per cent of the total capacity of the house exclusive of the boxes. In the dress circle and balcony are 845 seats and in the upper balcony 758. The last thirteen rows of the main floor are overhung by the box floor, but ample height has been provided to give a full view of the proscenium opening from the last row.

### The Golden Crescent

The side boxes of the old auditorium have been eliminated in the new theater and the total number of boxes reduced; thus the old diamond horseshoe becomes the golden crescent. Thirty-one boxes, seventeen front and fourteen back, make up the total.

Rich simplicity is the keynote of the decorative scheme throughout the entire house. Oak panelling covers the lower walls, and above, the side walls are formed by bays which step back equally to give greater width at the rear. The ceiling, which steps up from the proscenium arch to the upper balcony, is formed by panels and at the back of each panel there is a cove which conceals lighting and ventilating grilles. On either side of the proscenium arch there are grilles extending the full height providing outlets for the organs.

### A Unique Curtain

The great steel curtain, measuring 35 x 50 feet, is one of the features of the structure, being perhaps the greatest painting for this type of curtain in the world. It represents a pageant of innumerable happy people in the costumes of various countries and periods, taken individually from the best known operas of the international repertoire. More than thirty operas may be identified by those familiar with the scenes. The color of this curtain and the decorative motifs in it have been worked out in harmony with the color scheme of the house. The curtain was designed and painted by Jules Guerin, of New York City.

The seats on the main floor are in five longitudinal sections, with two side aisles and four center aisles, giving easy access to every seat. No section is more than ten seats in width and

thus no seat is removed by more than four from an aisle.

In shape, the floor resembles a giant thermos bottle more than anything else. This plan was adopted to provide for the necessary full view of the stage from every seat and incidentally offers an excellent design from the standpoint of acoustics. Ventilation of the hall is provided for by the most modern equipment which insures a sufficient flow of washed warm air to maintain a constant and healthful temperature.

The fire escape wells between the walls of the auditorium and the re-

mainder of the building serve a double purpose not only in providing a safety factor but also effectively excluding any external noises which might otherwise disturb auditors. The house can be emptied of a capacity audience in three minutes. Tests conducted with the orchestra proved that the house is perfect acoustically.

### Stage Equipment

Back of the beautiful curtain which separates the auditorium from the stage is one of the marvels of modern science. Nowhere in the world is there a stage of such vast height and nowhere is the mechanical and lighting equipment equalled. A fourteen-story building could be placed between the stage floor and the gridiron.

Never will it be necessary to use sky borders in an outdoor scene. When the first act of "Lohengrin" is staged, for instance, the audience will have the impression of looking up into the unlimited spaces of the heavens as far as the eye reaches.

One hundred miles of rope, steel cable and steel tape are provided to lift and lower the drops, cycloramas, border lights, bunch lights and other paraphernalia of the operatic stage. A further wonder of this age of science, is that more than half of this cordage and steel is controlled from a portable aluminum station which the chief electrician wears over his shoulders while scenes are being shifted and which he can carry to any point on the stage.

Ninety per cent of the working stage—that portion visible from in front of the footlights—is movable. Hydraulic lifts raise or lower any section to any desired location. All sections, including three at the extreme front of the stage not mounted on



*A Side View of the Auditorium, with a Corner of the Proscenium Arch and the Set-Backs That Recede from It*

elevators, have roll-away floors. This equipment will do away almost entirely with portable platforms and stands.

Indeed, throughout the house, from the back wall of the stage to the grand foyer, modern science has been called into play to give the city of Chicago an opera house unequalled anywhere else in the world.



*The Curtain Will Hold the Attention of the Audience Before Ever the Artists Appear. Characters from More Than Thirty Operas Are Represented Here in a Medley of Posture and Color. The Curtain Was Designed and Painted by Jules Guerin of New York City*